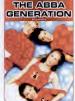
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 20, 2000





Over 3 Million Albums Sold Internationally

- "Dancing Queen" Already A Top 20 Selling U.S. Single
- On M
- On Tour This Summer With Britney Spears & On The Nickelodeon Tour

In Stores Now



Most distributors-many of whom (Continued on page 114)

copyright law experts who disagree with that position and believe it

should be repealed or modified. The Copyright Act, xpressing the will of Congress, states that when a creative work is 'set into tangible form,' the copyright, which grants the benefits of authorship or ownership, immediately hecomes the property of the author who created S Familia Streets & W it. The author or creator

can rightfully claim

copyright.

However, the Copyright Act states a limited exception to this rule: a work made for hire. As the phrase sug-

BY BILL HOLLAND

WASHINGTON, D.C.-In response to requests from members of the recording-artist and copyright-law commu-The Hearing: nities who wish to testi-

fy at the May 25 House hearing on the controversial new "work made for hire" law-which they say removes artists' future ownership of sound recordings-the chairman of the House Courts and Intellectual Property Subcommittee plans to enlarge the panel of

those invited to testify. Recording artists, managers, and legal professionals who oppose the new law, which was put forward last

November by the Recording Industry Assn. of America (RIAA) and signed into law by President Clinton on Nov. 29, contend that artists will



recordings in the future in onceguaranteed rights reversion pro-ceedings (Billboard, Jan. 15 and Jan. 22). They want the amendment

repealed or its consequences modi-Sources close to the issue say that

the chairman of the subcommittee. (Continued on page 112)

Oigital Strategy Set Up By EMI

BY ED CHRISTMAN NEW YORK-In offering 100 al-

bums and 40 singles via digital download on July 1, EM1 Recorded Music North Amorica save it is sotting up its digital effort in a way to attract the widest support from retailers and consumers

"We are keen to put a system in place that works," says Richard Cottrell, president of EMI Music Distribution, "We want retailers to embrace the download. Similarly, we are trying to make the consumer experi-(Continued on page 117)



New Work-For-Hire Law To Be Examined Subcommittee To Hear Witnesses The Arguments From Both Sides

May 25 at 10 a.m.

Boom 2287

The Reveuro House

Office Building

Independence &

BY BILL HOLLAND

-In an effort WASHINGTON D.C. to inform readers of the different views concerning loss-of-artists'rights issues growing out of the new law (Public Law

106-13) that amends the Copyright Act to make sound recordings category of works made for

hire, Billboard offers a point-byoint presentation of the views of the Recording Industry Assn. of America (RIAA), which put forward the asure in Congress, and of those artists, artists' representatives, and

Indies Still Warv Of Cicital Market

BY CHRIS MORRIS

CLEVELAND-While some inde pendent distributors have already ramped up alliances with Internetbased firms most remain analog players in an increasingly digital world unconvinced that these new arrangements will result in great profits in the immediate future

Many, if not the majority, of the independentswhile certain that

there are opportunities on the horizon-are cautiously mulling their choices in the digital universe, in the belief that concentrating on the hereand new is the hest mute to take at a time when the ultimate worth of Web sales remains unknown.

(Continued on page 111) O'Connor Has 'Faith And Courage' Atlantic Set Speaks Of Prayer, Power Of Human Voice

BY MELINDA NEWMAN LOS ANGELES-Sinéad O'Connor has found that the hardest part

of creating music is often getting out of the songs' way. "The alhum does itself," she says, "If you listen to what is inside

you and get out of the way, it takes you on the journey. On this album. I've recorded myself going on the journey.

And what a trip it is. Her new project, "Faith And Courage," skrnals a number of transitions for

O'Connor. It is her first full-length. album of new material since 1994's "Universal Mother" (1997's "Universal Mother" (1997's "Gospel Oak" was an EP), and it's

her debut for Atlantic Records. The title comes out June 13 in the U.S. and will be released in other territories the same or the following week. Admittedly wary of international conglom-

erates, O'Connor says that she's happy with her 1998 move to (Continued on page 114)









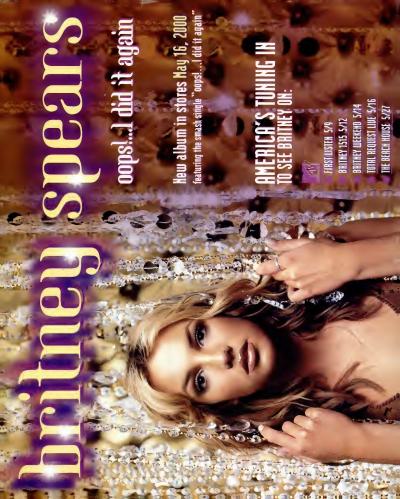








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Manuel Flores
Monterrosas (SACM)

OF THE YEAR



ROBI "DRACO" ROSA

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SONGWRITERS OF THE YEAR

ESTEFANO

MARIO QUINTERO

KIKE SANTANDER SHAKIRA



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Will Artists Fight For Rights As Webster Did?

TO MY EARS

by Timothy White

ference in our culture, but artists' practical defense of ownership rights to their creative works can sometimes make history. Noah Webster, the 18thcentury American patriot, copyright pioneer, and editor/author of the dictionary that still bears his name, always admired how gallant creative people could be in the protection of their civil ideals, but he lamented how tragically

reluctant they could prove when it came to protecting their own interests. While enrolled at Yale College in 1775, Webster marched at the head of a student militia, playing "Yankee Doodle" on his flute, as they led Continental Army Commander-in-Chief George Washington and his troops across the New Haven, Conn., green and off to battle against the British during the Revolutionary War. In 1782-83, while a post-Revolution schoolmaster, Webster devised an educational text for his new nation's schoolchildren. which was popularly known by 1787 as "The American Spelling Book."

The book altered the course of education in the U.S. and transformed the domestic contours of the English language. Eclipsed only by the Bible in its penetration into the country's psyche over the next century, "Webster's speller"-in the words of Harlow Giles Unger, author of "Noah Webster: The Life And Times Of An American Patriot" (John Wiley & Sons, 1998)-"was a declaration of American cultural independence, conceived

to unite Americans in peace, much as the declaration of political independence had united them in war." Webster's speller, followed by a grammar book, a reader, and, in 1806, the 40,600-word "A Compendious Dictionary Of The American Language," embraced and validated a free people's evolving vernacular, with such spelling reforms as "jail" instead of "gaol" and "defense" rather than "defence. But Webster's cultural victory was not merely a tri-

umph of the lexicographer's art. It was a legal and personal activist's achievement as well, because Webster had to fight hard on the legislative front for his scholarly ideas and creations. Since America had severed ties with British rule. English laws were also null-including the 1710 copyright writ called the Statute of Anne. So Webster had to saddle his steed in August 1782 and entreat the Continental Congress in Philadelphia to grant him

copyright protection for his speller and its scheme of national graical instruction. Congressmen like Virginia's Thomas Jefferson and James Madison supported Webster's bold request and told him the Articles of Confederation allowed Congress to advise each state to adopt copyright protections but gave Congress no power to enact or enforce such laws.

Thus, Webster would have to personally confront every state legislature in the land to make his case. In a quest that took until 1786 to complete, Webster spent much of his later 20s and early 30s traversing the American wilderness, from New England and the Middle Atlantic States to the South, galloping along like a Yankee peddler in weather foul and fair, in order to petition on the steps of 13 capitals for copyright protection.

So learned did Webster become in the art of articulating the codes of justice that underline democracy that his 1785 pamphlet "Sketches Of American Policy" became an inspiration for the U.S. Constitution that in 1787 replaced the Articles of Confederation, Article 1, Section 8, Paragraph 8 of the Constitution gave Congress the power, inter alia, "to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive rights to their respective writing and discoveries." In 1830 Webster convinced Congress to enact a new federal bill that gave authors the right to copyright their works for 28 years, with their wives and children able to renew it for an additional 14 years.

revised in 1976 and enacted in 1978, which guarantees copyright holders life protection plus 50 years. Recently, to conform to international standards, the term was extended to life plus 70 years.

Words have music, both harmonious and discordant, and the language

in a law can be a model of fairness or a crude tool of manipulation. Laws were never meant to be a guide for people's best behavior but rather a lastditch barrier against their worst. But in the case of recording artists' ownership of music contractually leased to record labels, a four-line passage inserted without customary debate last November by the Recording Industry Assn. of America (RIAA) into an unrelated section of a 1.740-page congressional omnibus appropriations bill pointedly eliminated artists' previous legal guarantees to recover their copyrights of works after 35 years. The amendment did this by including sound recordings as a category allegedly eligible for the first time to be deemed a work for hire-i.e., a work whose authorship belongs in perpetuity to a manufacturer or licensing

company as a "specially ordered or commissioned work In an April 27 article in the Los Angeles Times, RIAA president/CEO Hilary Rosen found herself faced with such questions as, "So the idea that you had somebody slip this amendment in under the back door in the dead of the night so that the record industry could retain control over the masters in year 2013, when there is a possibility that a legal loophole will allow artists to establish ownership of recordings they created-that's completely untrue?" In response, Rosen said, "I understand that people are sus-picious, but there is nothing I can do about it." Then she was asked, "How does it feel being criticized as an antitech enforcement agent who is trying to screw artists out of their own master recordings?" "Phrased like that," answered Rosen, "it sounds pretty bad."

Yet in the Times she offered no follow-up thoughts on how the matter should be phrased. The question-and-answer format of the newspaper story included no com-

ments from outside copyright experts. So this columnist approached a nationally recognized

copyright expert-the 12th such authority Billboard has thus far questioned on the issue-named Peter Jaszi, a professor of law who teaches domestic and international copyright at American University in Washington, D.C., and asked him. "Do you think the RIAA work for-hire amendment was just a 'technical clarification' in the copyright law, and do you think this was the best way to make this change

"No and no," answered Jaszi. "The way the law works, you can't make something a work for hire merely by agreeing to treat it as a work for hire-unless it's one of a very narrowly specified series of statutory classes of material. Although one can make arguments, the truth is that I don't think any of those arguments are self-evidently persuasive. This change ought to be publicly discussed. It's a small change in terms of the number of words in the statute, but it's a very big change by potential implication when the heirs of recording artists discover they don't have a legacy they might have enjoyed."

Noah Webster, the father of American copyright, felt it was so compelling to protect his work against contemporary and future claims that he rode from state to state to plead his case for copyright. As with the May 25 congressional hearings on repeal of the RIAA work-forhire amendment, Webster understood that only through extraordinary effort could be and fellow authors and creators safeguard their legacies "Right," says Jaszi, "and the effort was worth it."

Strong Sales, Reduced Losses For Navarre

NEW YORK-Navarre Corp., the New Hope, Minn.-based music, DVD. and software distributor, reports overall record sales and reduced losses for the fiscal year that ended March 31. Meanwhile, improved inventory-replenishment efficiencies and strong sales from its proprietary labels and their artists, most notably Kenny Rogers, fueled an increase of more than 60% in music sales.

The company-which has seen its stock price decline more than 80% in the past year-has hired Los Angeles investment bank Sutro & Co. to explore its strategic alternatives, including potential mergerand-acquisition poportunities.

The net loss for the year-which includes Navarre's investment in NetRadio.com. which went public in October 1999, as well as its digital distribution division, eSplicedecreased to \$7.79 million, or 33 cents per share from a loss of \$27.67 million or \$1.95

per share, the previous year, Excluding Internet-related costs, net income was \$5.63 million, or 24 cents per share. Full-year net sales increased 36% to \$285.17 million, up from \$210.39 million the previous year. Music net sales-which also

NVVVV

benefited from strong performances in the Hawaiian and Canadian markets and album sales by the Irish Tenors and Mannheim Steamroller-increased 64%, to \$97.93 million.

Earnings before interest, taxes, depreciation, and amortization (ehitda) increased to \$7.23 million, from a loss of \$18.1 million For the quarter that ended March 31. Navarre's net loss dropped to \$2 million, or 9 cents per share, from a loss of \$22.28 million, or 97 cents per share, in last year's fourth quarter. Excluding charges related to NetRadio and eSplice, the loss was \$1.05 million, or 4 cents per share. Net sales increased 120%, rising to \$60.8 million from \$27.7 million. Ebitda for the quarter increased to \$560,000 from a loss of \$22 mil-

lion a year ago. Navarre also said it expects eSplice, its digital content distribution subsidiary, to aunch mid-June. The company says it will offer the service to its retail partners for use on their Web sites. eSplice currently has strategic partnerships with I-Jam Multimedis and the I-Jam Microsoft Windows Media Player, as well as alliances with Preview Systems, Key Tech LLC, and Sonic Foundry.

Shares in Navarre closed May 10 at \$2.65. The stock hit a 52-week low of \$2 on April 17, down from a high of \$16.62 on May 3, 1999.

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Def Jam Expands Down South And In Germany BY GAIL MITCHELL also break new acts. There's enough will continue to record for Rap-A-

LOS ANGELES-In its quest to

become the "largest supplier of urban culture in the world," rap label Def Jam has established a new domestic division and will open its first European office on May 23 Rapper Scarface (aka Brad Jordan)

is president of Atlanta-based Def Jam South, while Andreas Laesker will head up operations for Def Jam Germany, based in Berlin. These moves follow comments Def

Soul/Def Jam president Kevin Liles made in an earlier interview (Billboard, March 25) about setting up an infrastructure that would allow Def Jam to increase its rap business by 25%

"We've been considering the move South for a while," says Liles. "This is being done to enhance and develop the South into a national venue. We'll seek out acts that are selling 30,000-40,000 and develop them into national acts and

money out here for us and the other Southern-based labels like Cash Money and No Limit, with whom we have good relationships. One of the



to do business, Liles continues. "Artists can't just be artists their whole lives. SCARFACE Scarface is an

artist who also has the entrepreneurial spirit to be a leader and develop talent Scarface, whose most recent album is the 1998 double-CD "My Homies,"

Lot/Virgin, His Def Jam South management team includes GM Erica Garey, VP Artemis "Peppa" Williams, and director of A&R Glen

Wallace The imprint's first release is expected this summer. Initial artist signings will be announced later, as deals

are currently being negotiated. "There's definitely a market out here for Southern entertainment, says Scarface. "And there are a lot of talented people in the South. While Def Jam is still finalizing

details regarding its office in Germany. Liles notes that the label plans to open up "a couple of more overseas posts over the course of the next two years." Def Jam Germany chief executive consultant Laesker operates his own Germany-based artist management firm, Bear Entertainment, and will continue to operate it in addition to the Def Jam office

JAZZ / CONTEMPORARY

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Gaylord Plans Global Country Cable Channel

BY PHYLLIS STARK NASHVILLE—Gaylord Cable Networks will launch a new global music television network, Music-Country, July 1.

The network will roll out in some markets and replace CMT International in others. Featured music will include a mix of country, rock, folk, and roots music programming. Concurrently, Gaylord will cease operations of its 8-year-old Christian cable network, Z Music Television.

"In the world of global brands, it just made sense for Gaylord to invest in developing its own music channel brand that we really feel has a lot of potential," says Cindy Wilson, president of Gaylord Cable Networks.

Wilson says MusicCountry will be positioned as a place where country music fits comfortably, but "what it allows us to do is have a much broader definition of

which allows us to localize it."
As part of the initial rollout, TV
Argentina will run nine hours of
MusicCountry programming per
day, including three hours in prime
time, eventually building out to
become a 24-hour service reaching
3.2 million TV subscribers in
Country will be launched on Musico's music channel Video Rollo as a
two-hour branded block of programming, reaching 300,000 sub-

on Sept. 1 the MusicCountry

Pérez Honored At 8th El Premio ASCAP Gala

BY JILL PESSELNICK LOS ANGELES—Rudy Pérez received his second consecutive songwriter of the year award at the eighth annual El Premio ASCAP gala, held May 10 at the



lade as the writer with the greatest number of charting songs. These include "Una Voz En El Alma,"

"De Hoy En Adelante," and "Después De Ti. Quét", esdo do which received individual honors in the poybolada category.

The regional Mexicano track "Loco" earned the song of the year honor for writer Jorge Macías and publisher SACM

Latin Copyright.
Top songs in specific salss,
merengue, and pop/balada categories also received song of the
(Continued on page 123)

brand will be available in Europe. The company plans to announce more specifies on its European operations at the end of May; it is now offering MusicCountry to cable and satellite operators throughout

the continent.
Argentina, Mexico, and Europe are new markets for the network.
CMT International previously was available in Europe, but Gaylord ceased operating the network there two years ago, after posting signif-

icant financial losses.
"It wasn't that there wasn't a model for country music" in Europe, says Wilson. "In fact, right after we shut down was when Shania [Twain] and the Mavericks and

all these artists started having real success. The timing was not because we didn't believe there wasn't a really good market for the channel; it was just that . . . the satellite we were on was very expen-

sive and the arrangement we had made for distribution just didn't make sense. "So it was really the business model, not because the market

model, not because the market wasn't there," she adds. What we've done is stopped and revamped, and I really think the MusicCountry brand is going to be a more compelling, broad-based brand to introduce into Europe." The European MusicCountry brand "will include a broader base

of musical genres that historically swe been very popular," says Wilson. These include "American music forms that are popular like Americana, folk, singer/songwriter, people like Nanci Griffith and Steve Earle and those types of artists that have toured successfully in Europe for years, as well as main-

stream country."

She continues, "It's just a great time for us (to relaunch in Europe) because, for the first time ever, country artists are feling played on pop radio outside the U.S. That's country back internationally—the lack of airplay. We're going to incorporate all the country music that's saving success in Europe. We just hope to further encourage that by the property of the property of

CMT RE-BRANDED

The channels currently known as CMT in Brazil, australia, the Philippines, Indonesia, and other parts of the Asia-Pacific regions, and other parts of the Asia-Pacific region before year's end. Wilson says, "Now is a perfect opportunity to transition (CMT) to MusicCountry, which will have a broader appeal in a lot of the markets where just country music may not be as compelling."

On Nov. 1 Music Country plans to launch a 24-hour schedule reaching more than 1.5 million subscribers in the Pacific Rim, including Australia. In Brazil, Gaylord says the (Continued on page 122)

RIAA, Metallica Win Napster Round

LOS ANGELES—The Napster legal saga continued the week of May 8 with the Recording Industry Assn. of America (RIAA) and Metallica claiming two small victories in their copyright-infringement lawsuits against the music fileswapping software company

Meanwhile, in another case brought by the RIAA, MF3.com has removed major-label content from My.MP3.com user accounts as a good-faith gesture while the company is in settlement talks with the BIAA

The RIAA sued MP3.com for copyright infringement in January. On April 28, U.S. District Court Judge Jed Rakoff ruled the My.MP3.com service violated RIAA member company copyrights (Bill-

board, May 13).
On May 10 Napster notified

'The judge basically ruled that Napster can't use any of the safe-harbor

provisions as a defense right now'

Metallica that it had permanently removed the more than 300,000 users that the band had identified, in compliance with the band's request and the Digital Millennium Copyright Act (DMCA). Each of the users will be persis-

tently blocked from the Napster system, even if they use a different

log-in name, and will be directed to "an infringement notification page" on the company's Web site that offers an explanation and reinstatement instructions if the user thinks he or she has been misidentified.

he or she has been misidentified.
According to the Napster Web
ste, "If the user has been misidentified and requests to be reinstated by submitting a counter-audification under penalty of perjury,
then, unless Wetallika chooses to
pursue legal action against that
user within 10 working days of
being notified of that user's
counter-notification, the user is

entitled to be reinstated."
In a statement, Napster attorney Laurence Pulgram said, "Napster has always stated that it would act in response to notice from copyright holders, and it has lived up to that commitment in good faith."

(Continued on page 123)

FTC Alleges MAP Restrains Competition

BY ED CHRISTMAN

NEW YORK—In filing a complaint that charges the five majors with restraining competition in the CD music market through their cooperative advertising policies, the Federal Trade Commission (FTC) alleges that consumers pa

In a press release, the FTC maintains that minimum-advertisedprice (MAP) policies were adopted to squelch discount music retailing and that they allowed the majors to increase their wholesale prices.

The complaint also states that the MAP policies violated Section 5 of the FTC Act as unreasonable restraint of trade. It further states that MAP policies were unlawful "facilitating practices" that increased the risk of collusion or interdependent conduct by the market

participants.

All five majors have signed a consent decree agreeing to discontinue their MAP policies (Billboardhetta, May S). Under the decree, the majors are prohibited for seven years from linking the cooperative advertising funds they grant to retailers to the merchants' advertised prices. The agreements also prohibit the companies from terminating relationships with any retailer based on its CD prices.

Merchants privately say that the elimination of MAP rekindles fears that price wars will break out and return music retail to the unprofitability it suffered from 1994-1996, before strong MAP policies were adopted and enforced.

Bob Higgins, chairman/CEO of Trans World Entertainment Corp., says, "The industry and the customer were better-served by having MAP policies in place."

In a statement, BMG says that,

while it continues to believe that MAP was a legitimate and appropriate practice, "rather than engage in prolonged litigation with the government, the best solution for resolving the FTC MAP investigation was to sign a consent decree." Executives at the other majors

Executives at the other majors publicly decline comment, but privately they urge retailers to respond during the 30-day period that the FTC has set aside for public comment on its ruling.

Kimmel To Head Musical Theater Web Site, Label

BY IRV LICHTMAN NEW YORK—Fans of the show music/cabaret scene will have an Internet site that offers product on an exclusive online basis for three months before it enters brick-and-mortar bins.

Heading the enterprise is Bruce Kimmel, who since 1993 has produced more than 100 albums for Varèse Sarabande Records for its "Spotlight" series, including albums from Broadway and off-Broadway shows and musical theater and cabaret performers.

Kimmel says that he and his investors are negotiating with Varèse Sarabande owner Chris Fuchier to buy the masters of some 75 Kimmel productions that would then be released on a new label Kimmel is heading, the Los Angeles-based Fynsworth Alley, Kimmel identifies one of his investors as Dorothy O'Connor, a sonewriter.

Fuchler co-founded Varèse (Continued on page 123)

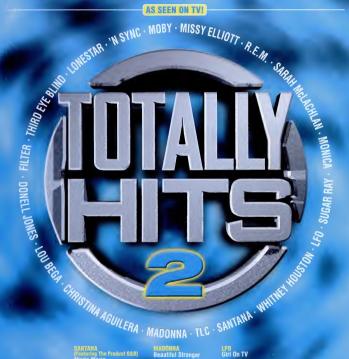


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IN STORES

Top Global Acts Win **Awards For Sales**

MONTE CARLO, Monaco-The 12th annual World Music Awards honored Backstreet Boys, Mariah Carey, Ricky Martin, and Lou Bega with multiple awards at the Sporting Club in Monaco on May 10 (Billboard Bulletin, May 11).

Best-selling artists from around the world were recognized in a show that was recorded for airing in 150 territories through June, including prime time May 29 on U.S. network ABC. The show was hosted by model Elle Macpherson and Mark McGrath, lead singer with the group Sugar Ray (Lava/Atlantic). Sales figures, which determine category winners, are supplied by

the International Federation of the

Phonographic Industry (IFPI), ex-

cept for Italy and Spain, where they are supplied by the local trade magazines Musica E Dischi and Showpress, respectively.

Jive's Backstreet Boys were honored four times, as the world's bestselling pop group, R&B group, and dance group and as hest-selling American group, Columbia's Mariah Carey picked up awards for R&B artist and a special prize for best-selling female artist of the millennium. Michael Jackson received the award for best-selling msle

artist of the millennium. Ricky Martin (Columbia) and Lou Bega (RCA) also took away two awards each—Martin for male pop artist and Latin artist, Bega for bestcelling new male and German artist (Continued on page 122)

Internet Dominates IFPI Meeting

Web Challenges May Lead To New Business Models, Say Panelists

BY GORDON MASSON

BERLIN-Senior executives and more than 25 national associations of the global recording industry are being encouraged to embrace new technology with optimism rather than with the all-too-common gloomy view that it could bring the demise of the record industry.

That was the central message delivered by Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI), at the IFPI's biennial council meeting May 8-12 here, where one of the major concerns among attendees was the perceived risk posed by the Internet and new digital technolo-

Berman noted that given the level of piracy and unauthorized products in the Internet arena it has been difficult for record companies to plan ahead for the long term. But he believes that the industry collectively is

close to completing its new-technology strategies.

"By the end of the third quarter this year, all our [members] will be in this [Internet] space, and I think all the new business models will be

devised," he said, adding, "It is difficult to fight pirates if we are not in the same marketplace. However, concen-

trating on the subject of new business models, Mark Hardie, founder/ CEO of Bostonbased Entertainment Technology

Corp., urged the record industry to look away from the traditional soundcarrier distribution/sales model to a model more in line with merchandis-

The music industry is a \$100 billion business trapped in a \$40 billion body," Hardie told the meeting dur-

ing a seminar titled "The Online Record Industry: Business Models For The Future." Referring to the pricing of CDs as "entertainment extortion." Hardie claimed that through Napster, consumers are basically trying to get a productmusic-in a more convenient way

"They are telling us that our fcurrentl business models and pricing are outdated," he said. "Technology is giving the industry the opportunity to provide music to the consumer at the touch of a button. The audience and marketplace wants that desper-

Hardie's vision for future business models sees the industry concentrating on other revenue generators, such as concerts, T-shirts, and other merchandising ventures. "Distribution is the key to success," he added.

David Lane, associate partner at Andersen Consulting, picked up on (Continued on page 110)

Corrs To Continue Jarre's IFPI Role

LONDON-When Ireland's the

Corrs take the reins as European industry artist spokespersons for the International Federation of the Phonographic Industry (IFPI) in July, they will be charged with promoting the interests of artists and record companies in Europe.

In particular, they will voice the concerns of artists over copyright protection in the digital age and support the ongoing fight against pira-cy. The band, which has already been active in the IFPI, will perform the task for the next two years.

The family act-Andrea, Caroline, Jim, and Sharon—succeeds French keyboardist/composer Jean Michel Jarre in the post (Billboard, May 13). Jarre became the IFPI's first artist spokesman in July 1998. As

European Union Copyright Directive. He was joined by the Corrs in meetings with politicians at the parliament's headquarters in Strasbourg, France. The acts' intervention helped secure amendments that

could strengthen the protection of artists from piracy in the digital onvi-KY

ronment IFPI chairman/ CEO Jay Berman

says, "Jean Michel Jarre has used his status as one of the world's most successful musicians to

champion the rights of all those who would follow in his footsteps. Europe's music industry owes a huge debt to him. It is very fitting that the part of his work with the IFPI, he last Corrs should pick up Jean Michel's year rallied hundreds of Europe's top mantle, and we are absolutely musicians in a petition to the Euro thrilled and honored that they are The Corrs said in a statement,

We are honored by IFPPs invitation to act as artist spokespersons for the European music industry, Succeeding such a renowned artist as Jean Michel Jarre, who has represented musicians and their rights regarding copyright and anti-piracy issues with such vigor, will be a challenge. But it is important that the international creative community is represented

in these matters."

Jarre says, "This is a really important time for artists, who need to know their creativity will be protected and rewarded in the age of the Internet, I am delighted to know that my work will be taken over by such an impressive group of musicians as the Corrs. Having worked with them, both musically and in our petition to the European Parliament, I know they will be great ambassadors for their fellow artists

Sony Music Japan Sees **Domestic Sales Growth**

BY STEVE McCLURE TOKYO-Sony Music Entertainment (Japan)'s (SMEJ) sales for

the year ending March 31 rose 9.2% to 118.2 billion yen (\$1.12 billion), despite the Japanese market's overall stagnation.

Unlike in previous years, SMEJ did not release profit figures, SONY since the label was delisted from the Tokyo Stock Exchange after

becoming a wholly owned subsidiary of parent Sony Corp. on Jan. 1. Sales of domestic product by Ja-

pan's biggest label rose an impressive 38% to 59.9 billion yen (\$568 million), powered by hit albums such as "ark" and "ray" (Ki/oon Records) by rock group L'Arc-En-Ciel, which each sold 2.6 million units, according to the label; "Greatest Hits—The Soul" (Epic Records) by pop trio Dreams Come True, which sold 2.6 million units; and "Infinity Eighteen Vol.

Records) by female vocalist Ami Suzuki, which sold 1.3 million

conies Reflecting international repertoire's continued

weakness in the Japanese market. Sony's sales of non-Japanese product fell 17% to 23.6 billion ven (\$223.7 million). The label's topselling foreign title was Celine Dion's "All The Way . . . A Decade (Continued on page 122)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jim Noble is named senior VP/chief information officer for Warner Music Group in New York. He was global head of information technology strategy at General Motors Corp. Peter Holden is named senior VP

of international for the Buena Vista Music Group in Burbank, Calif. He was VP of international/commercial marketing at Virgin Records Amer-The Island/Def Jam Music Group

names Tina M. Davis senior VP of A&R and Jana Fleishman senior director of media and artist relations in New York. They were, respectively, senior VP of A&R, black music, at Columbia Records and senior director of media and artist relations at Elektra Records Le Tia "L.T." Blassingame is

named senior VP of marketing for

Loud Records in New York. She was

at Columbia Records. Arnaud Beauvois is promoted to GM of Rawkus Records in New York. He was business manager Mark Rizzo is promoted to VP of adult promotion for Capitol Records in New York. He was senior director of adult formats

David Miller is named VP of field narketing for RCA Records in New York. He was VP of sales and field marketing at Sire Records. Mercury Nashville promotes Kim

senior director of product marketing







West Coast

tional.



Arista promotes Samantha

Lecca to senior director of video

production in New York. Arista

also names Carrie Smith direc-

tor of travel management and

administration in New York.

They were, respectively, director

of video production and executive

project manager at AIG Interna-







PUBLISHERS. Alan Warner is pronior regional director of sales for Columbia Records in Los Angeles. moted to senior VP of catalog pro-motion/music resources at EMI Mu-He was regional director of sales.

sic Publishing in Los Angeles, He was VP of catalog promotion. Scott Cresto is promoted to man-ager of film/TV music at Warner/

Chappell Music Inc. in Los Angeles. He was an administrative assistant. Virginia Bowen is promoted to manager of administrative services at peermusic in Los Angeles, She was manager of the Los Angeles

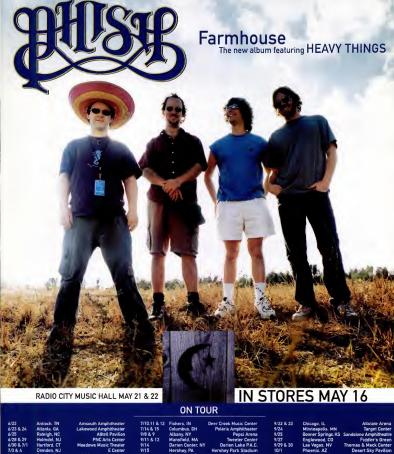
Markovchick to VP of marketing. Claudia Mize to VP of recording. and Kira Florita to VP of marketing in Nashville. They were, respectively, senior director of marketing. senior director of A&R and A&R administration, and senior director

of marketing. Dave Reynolds is promoted to national director of pop promotion for Universal Records in New York He was Washington, D.C., regional

director. Glenn Frese is promoted to se-

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9/18

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Darien Lake P.A.C. Hershey PA Hershey Park Stadium
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NATIVE AMERICAN MUSIC - Issue Date: July 15 • Ad Close: June 16

DANCE - Issue Date: July 22 • Ad Close: June 23

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MEXICO CITY - Issue Date: July 29 • Ad Close: June 30

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rtists **VIUSIC**

Work Pavs Off For Belle & Sebastian

Extra Recording Efforts Show In New Jeepster/Matador Set to the rest of the group for additional

BY BRIAN GARRITY NEW YORK-Scottish chamber/pop

darling Belle & Sebastian returns on June 20 with the Jeenster/Matador release "Fold Your Hands Child, You Walk Like A Peasant," a quiet, soulinfluenced record that marks the band's first collection of new material in almost two years. But as the Glasgow septet discov-

ered when it entered the studio to record the album, capturing the ideal lo-fi vibe can take time. A long time. "Fold Your Hands . . . "-produced by the band and Tony Doogan-was more than a year in the works as B&S recorded and rerecorded and, in some cases, recorded again the same tracks in search of the perfect sound.

"We kind of struggled a bit at first with this album to do the songs justice," explains trumpet player Mick Cooke-one of the few members of the notoriously reclusive collective granting interviews. "The songs are more songs where you really need to get the groove and you need to nail it. Whereas some early Belle & Sebastian songs, they were more simple in their feel, these songs are harder to play."

But Chris Lombardi, co-president of Matador Records (which is distributing the album in the U.S. and Canada), says that persistence paid off in the finished product, "It's really cohesive in the way it has been put together," he says, "It's a more mature record-an even lower, lusher-sounding record than the other ones.

While a labor of love, the extended recording process also forced the band, long a loose confederation, to function as a collaborative unit for the first time. (It did at least for those who survived it. Halfway through recording, bass player Stuart David dropped out of the band to focus full-time on his other group, Looper.)

In the past, B&S members would come up with the melody chords, and words to a song before offering it up

arrangement ideas. However, after struggling for six months to come up with the right feel for the new album. by last summer hand members began exchanging pieces of unfinished songs and even wrote songs together. "We were getting so caught up try-

ing to get these songs sounding so good that we were forgetting to have fun," explains Cooke, "We had to break out from doing all that stuff, so we thought,



'Let's write some songs together and have a bit of a laugh."

Those efforts resulted in some of the album's finest moments, including the Wurlitzer-driven "Don't Leave The Light On, Baby," written by Belle & Sebastian front man Stuart Murdoch and keyboard player Chris Geddes, It. also produced "Legal Man," a single of non-album material released on Tuesday (16) that features some of the band's first collectively penned songs, including the title track and the instrumental "Judy Is A Dick Slap."

While the band entered the studio in December 1998 to record the follow-up to "The Boy With The Arab Strap," released earlier that same year, Cooke says the group considers the collaborative period of last summer the real beginning to the record-

"A lot of us think of it as the recording of the album started proper there," Cooke says, "And after that it was great, because we went back to the songs and nailed them straight away."

But perhaps even more challenging than completing the album will b marketing it. B&S doesn't do photo shoots for the press, and Murdoch. the creative mastermind behind the band. and many of the other band members

rarely grant interviews. Touring is limited, too. (The band is managed worldwide by Neil Robertson of Banchory Management and booked in North America by Jim Romeo of Legends of the 21st Century in New York.) In the U.S., the band only has a half-dozen dates planned thus far, all of them on the West Coast. Tentatively set for June 15-29, the tour is expected to make stops in Los Angeles; San Francisco; Seattle; Port-

land, Ore.; and Olympia, Wash,

"Their reluctance to play the game something Matador is used to," says Lombardi, who says the album will be promoted on a more grass-roots level. In addition to a strong in-store push with listening post positioning and advertising in indie record stores, the album will be serviced to college radio and specialty shows on commercial radio. While no commercial single from the album is yet planned, the band will release a still undetermined free MP3 download from it on the Matador Web site two weeks prior to release. Videos are also in the works for "Legal Man," directed by band member Isobel Campbell, and "The Wrong Girl" from "Fold Your Hands . . ." directed by Lance Bangs, who also helmed the video for "Dirty Dream #2" from "... Arab Strap. "With this being their first brandnew album in quite a while, there should be a lot of interest right out of the box," says Bob Bell, senior rock buyer for Wherehouse Music, the 500store chain based in Torrance, Calif., who adds that the hand benefits from

strong critical indie rock buzz. Jeepster Records distributes Belle & Sebastian outside the U.S.: Sony (worldwide) handles publishing.

Witness U.K. Readies For MCA U.S. Debut Hammond says, "They're not try-

LONDON-The members of Wit- ing to write hit singles per se-it's ness U.K. admit that they initially their honesty and their musical tal-

attracted British media interest as ent and songwriting that is what's friends and neighbors of erstwhile modern rock heroes the Verve. But tiful songs that are very introspecafter working on their own reputation at home, they're preparing to land are doing that now." export it to the U.S. The quartet (known

simply as Witness at home: the suffix was added to avert a clash with a similarly named U.S. act) will see its debut album, "Before The Calm." released Tuesday (16) in the U.S. on MCA. That's some 10 months after

stage at retail and radio.

on course.

and Pavement.

the band is still in a developmental

But Witness U.K. bass player

Dylan Keeton, eagerly anticipating the band's first U.S. live dates—

which are penciled in for late June/

July-says that its progress is right

[according] to our plans and dreams," he enthuses. "[The U.S.]

is all we talk about at the moment:

it's what we wanted to do from the

beginning. When we first wanted to

sign with a record company, we said

this was where we wanted to end

up. So many of our influences are

American, people like Tom Waits

Jeremy Hammond, VP of mar-

keting for MCA in the U.S., says he

is a "huge believer" in the act and

expects to build a strong fan base in

the States on the core of support

"They're not a formulaic band,"

already evident overseas.

"The whole thing for us is going



credible influence of American music in their sound-an Americana roots-rock reminiscent of Hank Williams and Wilco and the Javhawks" that he feels will play well in the U.S. market.

coming through. They write beau-

tive. Very few [bands] out of Eng-

Hammond also detects "an in-

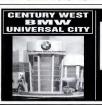
To build the band's the set was issued in Britain, where base, MCA plans to focus on the basics of retail, touring, and press. We're starting off with a fairly soft launch, initially looking for grassroots supporters at retail and press," Hammond says. "We're going after the Anglophiles of the world and have already gotten a few nibbles on that front from record stores that do a lot of import busi-

> For his part, Keeton is prepared to work to establish a following that will last beyond the initial media

"(Early last year in Britain) we were in all the national newspapers," recalls Keeton. "People were talking about 'the next big thing,' they're going to be the biggest band on the planet.' We weren't

taken in by that at all. "The initial [U.K. media] interest in us came about because of the friendship with the Verve-at the time they were becoming very pop-

(Continued on page 117)











Inquiries contact Richard.

BILL BOARD MAY 20 2000 www.hillhoard.com

Phoenix Stone Rises On Universal With His Oebut Album

NEW YORK-With his self-titled

debut album due June 27 Universal recording artist Phoenix Stone believes he has something different from the current bumper crop of teen-pop acts.

"A lot of pop albums seem to have songs just pieced together. says Stone, who wrote all 12 tracks on the set. "I didn't want that. I wanted to have something that felt like it was a complete album. It started in one place and ended somewhere

Universal has high hopes for the singer/songwriter too

"Phoenix-unlike all of the other successful pop acts-writes, sings, produces, and plays his own instruments." says Jill Capone, director of marketing for Universal Records. "He creates all the stuff

you hear." Stone, who began playing the piano at age 11, knew what he wanted to do at an early age. Influenced hy artists like Billy Joel. Elton John. Lionel Richie, and Stevie Wonder, he started writing songs at 15.

Tve always been really driven by melodies," says the Tampa, Fla., native, who is published by Warn-

a hard rhythm or a fast rhythm, a really pretty melody over the top, something that's really catchy always goes well."

Stone, who describes his sound as pop but with a personal touch," is often inspired by personal experiences, as well as the experiences of friends

The piano-driven "Forever Friend" was written in one night. "I needed a song for a party. Someone wanted me to sing 'Happy Birthday' to this person, but I didn't want to just sing 'Happy Birth-

day," says Stone. Stone's favorite song on the album, the syrupy-sweet "Nobody Loves Me Like You." was written on a enur-of-the-moment ineniration 'It was one of the last songs to go on the album," says Stone, "In the studio [when recording the song], every technical thing that could go wrong went wrong. I doubted I would ever finish the song, but when I finally finished it, it turned out to be one of my favorites'

Stone was given a lot of creative control on his debut, but it also put more pressure on the young artist. "At Trans Continental, I see a lot

into the studio at whatever time they're suppose to show up, sing their

Cybil Hall and Lou Pearlman for the

Orlando, Fla.-based Trans Conti-



producer mails them the finished product all mixed and together and they live their happy lives," says the songwriter, who is managed by

songs.

leave, and in a

week or two the

every day and night, making sure everything is right In addition to his own release.

Stone has recently written for other artists, like Art Garfunkel and PYT "They were good songs that just didn't fit in that context of the album," says Stone, "So it's nice when other people say, 'Hey, I like your stuff' and they want to use it." Stone has written and produced a

song for O-Town of ABC-TV's "Making The Band," He will be featured in an uncoming episode of the show

"When they were filming all that,

cause there are cameras everywhere," says Stone, who appeared on Nickeladeon's "Welcome Freehman" while in high school, "So anything you

say is right there." Stone will be expanding his acting résumé when he makes a cameo appearance as himself in the upcoming summer film "Jack Of All Trades."

Unimpreal has committed a great deal to Stone's project, having connected him with various promotions. Stone is promoting his album on the Elite Model Look 2000 tour, which (Continued on page 22)

Penn & Mann's United Musicians Collective Offers Artists Label Services, Distribution

by Melinda Newman

UNITED WE STAND: Michael Penn, Aimee Mann, and Mann's manager, Michael Hausman, have formed United Musicians (UM), a collective that will provide marketing, promotion, and publicity services for artists, as well as provide distribution through RED

The formation of the ad hoc label came as a direct result of Hausman and Mann setting up Mann's Web site and retail distribution for her new album, "Bachelor No. 2.

"I talked to a lot of distributors and a lot of people at retail, and basically what they said was it's very.

very difficult for a single-artist label with only a record a year to get decent distribution, so what I thought is maybe we need more than one record a year," says Haneman

Hence the formation of UM, which will now be the home for Mann's album. (Hausman says it's unclear whether Mann's Super-Ego imprint will continue to exist.) It also hopes to release Penn's album, "MP4," which he's trying to buy back

from Epic. Additionally, UM will release a live album this winter of Mann and Penn's Acquetic Vandeville tour

"We're talking to other artists," says Hausman. "Singer/songwriters are the first ones who have come to mind, [those] who have had some success, can produce their own records, and can tour but don't really fit into the landscape of major labels anymore. The artists will pay for their recording and own

their masters but will link with UM for distribution. marketing, promotion, and press, UM will charge a distribution fee and take an additional percentage for the other services, based on record sales.

Hausman, Mann, and Penn will jointly decide on other artists brought into the collective. Hausman also manages Skeleton Key, but he adds, "I don't know if they'll be in UM yet. They got their record back from Capitol, and we're going to discuss it." Hausman says he also plans to talk to artist Jon Brion, who has produced both Mann and Fiona Apple, about being involved with the label

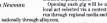
In addition to album distribution through RED, the releases will be available through a UM Web site, which is under construction. The UM Web site will also link to the artists' individual sites

There's tremendous potential for cross-promotion," says Hausman. "That's why we're starting somewhat like-minded artists." Eventually, he adds, UM hopes to sign new acts. Given the economies of scale, Hausman says he expects UM's artists to make more money selling

label. "It used to be if you had a gold-selling record on a major label, it was fantastic. Now it's got to be at least platinum," he says, "We're talking about sales in the 50,000 range being great and 100,000 being fantastic . . . Not that we're not aiming for much higher sales."

ROAD SHOW: Capitol Records is putting a number of its new female artists on the road for a club tour. Dubbed the Girls Room tour, it starts July 10 at Seattle's Aro Space club. The 21-city outing features Tara

MacLean, Kendall Payne, Amy Correia, and Shannon McNally. All shows are free and open to all ages. The tour is the brainchild of Capitol senior VP of A&R Perry Watts-Russell. Payne, Correia, and McNally are on Watts-Russell's Capitol-distributed imprint, Anise.



For the tour's final stop-Aug. 8 at the Troubadour in Los Angeles-the opener will be the local fave as selected by the Capitol artists. In addition to landing the opening slot, the winner will get to record a demo at Capitol's famed studio.

Appropriately enough, the estrogen fest is sponsored by Stayfree, which is donating up to \$1,000 to women's and children's charities in each market.

STUFF: The Artist Formerly Known As Prince is throwing an open house June 7-13. Dubbed "Prince: A Celebration," the event will give fans the chance to

tour The Artist's famed Paisley Park conclave outside of Minneapolis. The week will conclude with a concert by The Artist at Minneapolis' Northrup Auditorium June 13 . . . In its first licensing deal not related to the King, Elvis Presley Enterprises has inked an agreement to represent Rick Nelson's name, likeness, and image . . . The fourth annual Rhino Musical Aptitude Test (RMAT) takes place at five local Tower Records outlets and via the Internet on Wednesday (17), The Los Angeles event will be hosted by Devo. For the first time, RMAT goes international, with Tower locations in London, Toronto, Dublin, and Buenos Aires also participating . . . Arista Records president/CEO Clive Davis is auctioning off 40 gold and platinum records for charity via planetgiving. com. The auction, which concludes May 21, benefits the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, the American Foundation for AIDS Research, and City of Hope.

Planet X Offers Instrumental 'Universe' On InsideOut Music

SHERIMIAN

LOS ANGELES—Derek Sherinian has toured the world with Kiss, Alice Cooper, and Dream Theater, but with his new project, Planet X, he's ready to take on the "Universe. The Berklee College of Musictrained keyboardist released a solo

alhum. "Planet X." on indie Magna Carta last summer but that title soon became the name of Sherinian's hand which also includes Australian drummer Virgil Donati and guitarist Tony

MacAlpine. The three began performing frequently in the Los Angeles area, quickly developing a buzz for their live shows. In Sherinjan's home studio, the Leopard Room, the group then began to write and record material together.

The resulting "Universe," which Sherinian describes as "extreme prossive fusion, with definite rockn'roll edges to it," will be released June 6 on InsideOut Music America.

"I want to take Planet X along the same lines as the Dixie Dregs [and] Return To Forever, but I want it to be a lot heavier in the guitars than those bands," he says. "We want to have a completely unique sound and, rhythmically, harmonically, and sonically, push the envelope.

A longtime touring keyboardist for Cooper and Kiss (he performs on the latter's "Alive III"), Sherinian co-produced the 11-track instrumental al-



X. Rod Morganstein of Dixie Dregs. and Dream Theater's John Myung-has been using Planet X's Web site, xplanetx.com, to build pre-release awareness for "Universe,"

"We've been making limited-edition demos and giving the fans the opportunity to buy these demos [online]," he says. "The fans are getting to see the album constructed before their eyes."

Jim Pitulski, managing director of InsideOut, says the "first logical step" in promoting "Universe" is targeting musically proficient listeners. It's going to have a direct appeal to their fellow players," he says, Besides co-producing "Universe,

Sherinian manages the act, which will perform on a Hitman Agency-booked world tour this summer The Planet X tour offers Sherin-

ian his first chance to perform in Europe since leaving Dream Theater in early 1999. "I'm anxious to go out on my own terms, with my band, playing my music," he says.

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ANTONIO AGUILAR ASCAP LATIN HERITAGE AWARD



RUDY PEREZ COMPOSITOR DEL AÑO

Supercanción del

Año 30

"Loco" compositor: Jorge Macias escae editora: SACM Latin Copyright

Salsa

Cancion Del Año

"No Me Ames" compositores: Giancarlo Bigazzi (1941) Aleandro Cival (1944), Ignacio Ballesteros (1 editoras: BMG Songs, Bigallo II Editzioni Musicali cum

"Que Te Vas" compositor: Alberto Agu compositor: Alberto Aguilera Valas editorus: BMG Songs, IVJOHAJE

"Déjate Querer" compositor: Donato Po editora: PSO Limited

"Destino" editora: PSO Limited

"Mi Mayor Venganza" ditora: LiDa SoCaPi Music Pub

"Qué Habría Sido De Mi" compositor: Omar Alfanno editoras: EMOA Music Publishi

"Por Mujeres Como Tú" ositor: Enrique "Fato" G

"Pero Dile" compositor: Victor Manuel
editora: La Editora De Música PMC "No Sabes Cómo Duele

"Muchacho Solitario" positor: Ricardo Montaner (SUAS)

"Miente" "Miente"
compositores: Rafael Pérez Bostja auxo
María B. Nuñez García (21C10)
editore: Fonomax Music Publishing

"Hielo"

compositores: Rafael Pérez Bottja (1934) Enriqueta Ramos Nuñez cucao editora: Fonomax Music Publishing

"Volveré"
compositores: Ignacio Român (2014)
Prancisco López Cepera (2014)
editore: Nuevas Ediciones (2014)

Niña Bella" mpostor: Yoel Henriqu editors: EMOA Music Publishing

Merengue

Cancion Del Año "En Las Nubes"

"Para Darte Mi Vida" compositor: Victor Victor qui editora: WB Music Corpora

or: José Fonseco Las Sabrosos Music

Tus Ojos Son" empositor: Raúl Armando De daore: EMD Publishing, Inc mo Balla"

a: SonylATV Discos h

do Del Valle

"Así Fue" disona: BMG Songs, IVJOHAJE

"Dame Un Beso" compositor: Juan A. Nuñez García editors: Quisqueya Music Publishi

"Luna Llena" compositor: Raldy Vasquez editors: Viorti Music Publishing

tor: René Solis a: Editora del Caribe

"Me Voy De Fiesta Hoy" ostoru: Laura Reyes

"Bajo La Lluvia"
compesitor: Oscar Serrano
editora: Sony/ATV Discos Music Publis

Pop Balada Cancion Del Año

"Livin" La Vida Loca" "Levin La Vida Loca" compositores: Desmond Child, Luis Gón Escolar guaso editoras: Desmophobia, Hadem Music Corporation, Universal Music Publish

"Una Voz En El Alma" compositores: Ridy Pérez, Guestavo Márquez aditorne: Rubet Music, Adam Rhodes Music, I Universal Music Publishing Group

"Bella (She's All I Ever Had)" compositores: George Naciona, Luis Gómez Escolar, editores: Estefan Music Publis Calaca, Hadem Music Corpon

"De Hoy En Adelante" spositor: Rudy Pérez res: Rubet Music, Universal Music Publishing Group

b

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"Ese" compositor: Alejandro Jaen

"Ballamos"
compositores: Paul M. Barry gray, Mark P. Taylor gray
editors: Right Bank Music

"Se Me Olvidó Otra Vez" compositor: Alberto Agullera Valadez editoras: BMG Songs, IVJOHAJE

"Nunca Te Olvidaré" compositor: Enrique Iglesias editora: EMI April Music Publishing

"El Poder De Tu Amor" compositores: Ricardo Montaner casas, Bebu Silvetti casas edisona: Bebu Music casas, Cirovega Editores cascvan, EMI April Music Publishing

"Después De Ti... Qué?"
computer: Rudy Pérez
ettorus: IRMC, Universal Music Publishine Group

"Tá Sabes Bien" compositor: Luis Angel Márquez editora: Don Cat Music Publishing

"Llegar A Ti"

"Llegar A Ti"

compositores: Abel Tulamantez, Alexis Grullón,
Tomás Torres, Didier Hernández

edisons: Nueva Ventura Music

editora: Nueva Ventura Music

"Si Tu Quisieras"

compositor: Alfredo Matheus editoras: WB Music Corporation

"O Tá O Ninguna"
compositor: Juan Carlos Calderón (10A1)
ediava: El Pedrosillo

"Esperanza"

compositores: Enrique Iglesias, Chein García Alons
editores: Hey Chubby Music, EMI April Music
Publishing, Universal Music Publishing Group

Rock En Espanol

Cancion Pop Rock

"Ponerte En Cuatro" compositores: Mauricio Arcas, José Luis Pardo, Juan Manuel Roura, Armando Figueredo, Julio Briceño, José Rafael Torres

"Corazón Espinado" compositor: José Pernando Olvera-Sierra editoras: Yelapa Songs, EMI April Music

Cancion Rock Alternativo

"La Vida"
compositor: Flavio Clanciarulo
editorus: El León Music, WB Music Corporation

Cancion Rock

"Ussts": Ramón Oritz, Eduardo Panlagua, Harold Hopkins Miranda, Sergio Curbelo educeu: Almo Music Corp., Burundanga Publishing, All By Myself Publishing Company

Grupo Independiente del Año Satélite

Regional Mexicano

Cancion Del Año

"LOCO"
compositor: Jorge Macias cucao
editora: SACM Latin Convrient

"Qué Bonito"
compositor: Manuel Eduardo Cantro cacao
editora: Pacific Latin Copyright

"Lágrimas" compositor: Rafael Rubio editora: Fonomax Music Publishing

"Adorable Mentirosa"
compositor: Alberto Aguilera Valadez

"Estaba Solo" compositor: Gustavo Angel Alba (2ACM) editora: SACM Latin Copyright "A Cambio De Qué"
compositor: Javier Santos Cortés (MCM)
editoris: BMG Sontes

"Alma Rebelde"
compositor: Jorge Avendaño (10A1)
editores: Editore San Angel, Fonomax Mu
Publishing

"Cómo Te Recuerdo"

compositor: Adoifo Angel Alba (SACSA)
editora: SACM Latin Copyright

"Dos Gotas De Agua"
compositor: Luis Dueñas (sacso)
editoras: Leo Musical, Universal Music
Publishing Group

"El Disgusto"
compositor: Reyna Cornelio escue
editore: Vander Music, Inc.

"Es Ella La Causa"

compositor: Adolfo Angel Alba ancue
editora: SACM Latin Copyright

"Te Ofrezco Un Corazón" compositor: Gustavo A. González Gurrola editora: Universal Music Publishing Granus

"Perdóname" compositor: Enrique "Fato" Guzmán

"Me Vas A Recordar" compositor: Alejandro Vezzani (sanus) editora: Fonomaz Music Publishing

ASCAP EDITORA DEL AÑO UNIVERSAL MUSIC PUBLISHING GROUP

Universal Music Publishing Group

MARILYN BERGMAN, PRESIDENT AND CHAIRMAN OF THE BOARD



Billboard Hosts 11th Int'l Latin Music Confab/Awards



Billboard hosted its 11th annual International Latin Music Conference and Awards April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. The three-day event drew more than 2,000 people. Billboard's seventh annual Latin Music Awards were held April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach.

Heineken & BN VIVO



Speakers et the "Rise Of Raperos And Roqueros" panel, from left, are Antonio Castanede, national director of Spanish rock events, Cárdenas/Fernándaz & Associal Desmond Child, producer/songwriter, Deston Songs/ Deston Entertainment; Gustavo Fernándaz, president, Dalanuca Marketing; Mitch Rotter, executive director of soundtracks, New Line Cinema; and John "Megic" Wilson, president, Flia Entertainment,



hile performing at a showcase at Level in Miami Beach.

board editor in chief: Phyllis Damo. Billboard special events coordinator, Oscar Llord, president, Sony Discos; and Michala Jacangelo Quigley, Billboard special events director.



club, from left, ere Timothy White, Bill-



WEA Latina recording artist Fernando Osorio performs at the Warner Music ational showcase.



Interscope recording artist Enrique Iglesias, left, is pictured with Ed Micone, executive VP end executive producer of Radio City Entartainment



Sony Discos artist George Lamond; end Ney Pimental, CEO, Latinfleva.com



Kim LaPedula, left. StarMedia VP of business develop ment, and Lauren Weiner, StarMedia senior director of business development, flank Howard Appelbaum. Billboard associate publisher, merketing and licensing.



Mildred Mattos, who attends South west High School in Miami, is the winner of ASCAP's high school songwriting contest. She draws industry preise for her performence at the ASCAP showcasa



WEA Latina recording ertist Frencisco Céspedes performs e riveting set at the Warner Music International show-

Billboard executives and its Latin Music Conference and Awards sponsor Helnekan pose with Latin artist Celia Cruz and her husband. Pedro Knight. Shown, from left, are Heineken's Scott Hunter Smith, brand manager, end Joseph Carvajal, associata brand managar; Billboard's Howard Appelbaum, associate publisher, marketing and licensing, and Irwin Kornfeld, associate publisher, worldwide sales; Cruz, Gena Smith, Billboard associata publisher, international sales; and Knight.



Shown at the party following the ewards show, from left, are Chris Dickens, VP of operations, Billboard Liva vanues Merk Vlassopulos, president, BillboardLive.com LLC; and Mitch Chait, chairman/CEO, Billboard Live International



Latin ska ect Don Pepe gets busy at the ASCAP show-



Fonovisa recording ect El Simbolo performs at e showcase at Level nightclub.



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Legacy's Cash Box A Thematic Survey

LOS ANGELES-The career of Johnny Cash will receive a unique overview with the May 30 release of Columbia/American/Legacy's "Love God Murder," a three-CD retrospective that considers the key thematic atrands running through the country legend's 45 years of music-making.

The collections-which will be sold individually at \$11.98 and as a three-CD boxed set at \$34.98-were produced by Cash himself and coproduced by Legacy VP of A&R Steve Berkowitz and producer Al Quaglieri. Cash contributed his own reflections on the collections, which survey his love songs, gospel material, and murder ballads. Legacy senior VP Jeff Jones says,

"We really believe we've created, with Johnny, three incredible, interesting, vibrant new compilations. I think people can find new parts of him that they may not have ever heard before.

Cash-who spent the bulk of his career, from 1959 to 1983, at Columbia-has already received a career overview from Legacy, in the form of the 1993 boxed set "The Essential Johnny Cash." However, according to Cash, he discussed taking a thematic approach to his work with Legacy project director John Jackson. Cash says, "He came up with this

concept of these three albums . . . I said, 'Why don't we just simplify it and call it 'Love God Murder?' " The singer acknowledges that the

themes of love, religion, and violence represent virtually the sum of country music. "Those three themes pretty well cover it," Cash says. "You might add tragedy songs-like songs about tornadoes and dead habies and dead mothers Cash says the selections for the

albums were made after Jackson sent him an initial track list. "He was selectin' songs, and

would send 'em down to me, and would let me give my input on what songs I would like in the album, instead of some he had chosen.

come up with things I would never have come up with. But I did auggest a few songs for each CD."

The finished albums include some of Cash's earliest work for Memphis' Sun Records, a wide variety of material recorded for Columbia, and songs from the two career-revitalizing albums Cash made for American Recordings in the '90s. (The collections do not contain anything from Cash's 1983-91 tenure at Mercury Records.) The selections range from such well-known songs as "I Walk The Line," "Ring Of Fire," and "Fol-



som Prison Blues" to unusual Bsides and rarities that have never before seen release in the U.S. Each album's Digipak package

includes additional liner notes. "Love" features a tribute from Cash's wife, vocalist June Carter Cash; "God" includes a meditation on Cash's spirituality by Bono of U2; and "Murder" sports a piece on "hillbilly thug life" by director Quentin Tarantino, the latter-day saint of Hollywood ultra-violence. Cash says of Bono, "Gosh, it must

be 20 years ago, the first time I met Bono and all the guys. They came to my house here in Hendersonville: they came two or three different times. And every time we played Dublin, we saw them and sang with them onstage." He says of Tarantino, "I met him

at a hotel in California. We talked a while . . . He and I became friends right away. He's from Knoxville, Tenn., so we had a lot of common ground there. Jones says the intention was

always to create something more

introspective, thoughtfully designed, front-line, new-record approach . We wanted to give them a specific feel and also make sure that people knew, when they were individually racked at retail, that they were part

of a series." For a catalog project, "Love God Murder" will be the beneficiary of a

fairly ambitious promotional push. There's going to be a major press and publicity campaign," Jones says "We're going to retail for price and positioning through co-op advertising. We're going to have display material at retail. We're going to set up promotions. During the whole process, we've been working together with Sony Nashville. We'll work with the Sony Nashville radio promotion team to do on-air promotions and giveaways.

There will be a heavy presence on the Internet," Jones continues. "It'll have its own presence within the Legacy Recordings site flegacy recordings.com l. We've asked Johnny to speak with select media about these projects."

National publications that have committed to coverage of "Love God Murder" include Rolling Stone, Spin, GQ, Goldmine, SMJ, Playboy, US, and Guitar World.

Allen Larman, roots music buyer at Rhino Records in L.A., believes that heightened awareness of Cash in recent years will reap sales for Legacy's new retrospective.

"I think it's going to do well," Larman says. "There's been so much renewed interest in him. He's become an icon to everyone, from alternative people to country people, ever since those records [American Recordings owner and producer] Rick Rubin did." "American Recordinga" and

"Unchained." the American albums that sparked the resurgence of interest in Cash's music, are now distributed by Sony. Like the rest of Cash's catalog, those titles will receive a boost through the promotion of the new compilations. Jones says, "We've actually put an

(Continued on page 22) Cash says, "He had done a lot of than a run-of-the-mill hits package Representation: Richard Pawelczyk Esq. Jacob & Colfin P.C. 212-691-5630 E-mail: rich@thefirm.com Tripp7 (www.tripp7.com)

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2	2	METALLICA + 1 ELDERA GILLIPIEG (11 98/17 98)	METALLICA	456
3	5	BOS MARLEY AND THE WAILERS +"	LEGEND	568
4	4		ARK SIDE OF THE MOON	1207
5	3	'N SYNC +1° RCA 67623 1 98/18 981	'N SYNC	111
6	6	80B SEGER & THE SILVER BULLET BAND ▲	GREATEST HITS	289
7	7	JO DEE MESSINA A'	I'M ALRIGHT	112
2	8	BACKSTREET BOYS • 1	BACKSTREET BOYS	143
9	_		BEST OF JOHN DENVER	1
10	9		ATEST HITS 1980-1995	183
11	11		THE BEST OF SANTANA	27
12	12	ANDREA BOCELLI A	ROMANZA	127
13	10	SUFNA VISTA SOCIAL CLUB A RIII	NA VISTA SOCIAL CLUB	51
14	14	MATCHBOX 20 ♦** YOURSELF	OR SOMEONE LIKE YOU	166
15	13	METALLICA A' MICACHEL HIATRA 60396/EEG (11 99/17 98)	RIDE THE LIGHTNING	433
16	44	TIM MCGRAW &*	EVERYWHERE	152
17	15	QUEEN A HOLLYWOOD 161285 11 90:17 90	GREATEST HITS	357
18	18	AC/DC ◆** EASTWEST 97418 TEG (11 98/17 56)	BACK IN BLACK	304
19	22	TOM PETTY AND THE HEARTBREAKERS A"	GREATEST HITS	317
20	21	JAMES TAYLOR +11 WHITER BRUS 31 / 34 / 98 11 980	GREATEST HITS	495
21	31	FAITH HILL A" WHINER BHOS (NASHVILLE) 46790WIN (10 90/16 98)	FAITH	102
22	27		S YOU KNOW BY HEART	464
23	16	TRAIN A ANNAHUS A 38052/CRG (11.98 EQ:17.98) 108	TRAIN	43
24	19		LL TIME GREATEST HITS	56
25	47	CAROLE KING +12 EPIC 45460 15 98 EQ1 1 981	TAPESTRY	423
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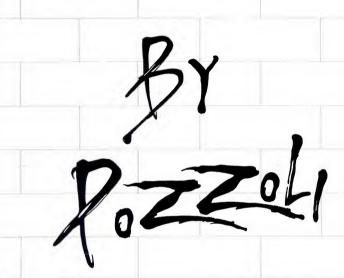
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49

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LEGACY'S CASH BOX A THEMATIC SURVEY tinued from page 20)

insert into all the packages that ad-vertise all the Columbia recordings, and on the other side of the insert we advertise the two American recordings. We're trying to crosspromote both of them."

Jones continues, "We had this

great lunch with Johnny about six months ago, and one of the things that he asked us was to take some time and focus on some of his individual albums . . . as opposed to just doing new hits compilations.

Legacy reissued Cash's 1968 classic "At Folsom Prison," complete and unexpurgated for the first time, in its initial flight of "American Milestones" country titles last October. On July 4, the company will reissue "Johnny Cash At San Quentin," which occupied the No. 1 slot on Billboard's pop albums chart

for four weeks in 1969. However, Cash is not resting on his laurels. Now recovered from the bout of pneumonia that put him in the hospital last October, he entered the studio in Nashville in late April to resume work on a new album for American, with Rubin again producing.

"I don't have over two instruments on any song," Cash says. "It's gonna be acoustic, unless somethin' sounds like it needs electric guitar overdubbin' or somethin' like that. But I don't think so. Cash says that the veteran

Nashville pickers Randy Scruggs, Marty Stuart, and Norman Blake will be the featured instrumentalists. on the new album.

The amount of time Cash spent listening to his old material didn't spur him to revisit it again in the current sessions

"I don't want to do an album of cover records," he says, "There's one song that I'm recording that I really love, and that's a Stephen Foster song written about 1840, called

'Hard Times,' Merle Haggard is comin' to town, and he and I are goin' over to the studio to record that song together, and we'll probably do another song of his that day. I hope to have Merle as a guest on my

Regarding other potential material on the album, Cash indicates the songs may take the unusual course of his other American albums: "There's one [song] that I can say that will almost definitely be on the album, and that's a Nick Cave song called 'The Mercy Seat.'

PHOENIX STONE RISES ON UNIVERSAL

(Continued from page 14)

also features Motown's R-Angels and Q Records' 3 Below. The fourmonth, nationwide mall tour was launched March 21.

Stone will also be taking part in a Nabisco "Back To School" promotion with seven other musical acts. Each artist will be featured on Nabisco boxes, and customers can send in for a CD premium that will include Stone's single "Still Be Loving You."

Stone has been selected by General Mills Cereals for a promotion in early 2001 where the cereal company will give away more than 2 million locker posters. Stone's first single,

"Nothing Good About Goodbye," is also featured on a Wet Seal retail. store CD sampler. Capone says radio is Universal's

No. 1 priority in marketing the album. "Still Be Loving You" is being serviced to radio May 22 as a noncommercial release in preparation for the album. "Nothing Good About Goodbye" was issued commercially in early February.

"I'm looking forward to 'Still Be Loving You,' " says Mike Abrams, PD at WBTS (95.5 FM) Atlanta. " 'Nothing Good About Goodbye' did really well here."



BY CHARLES KAREL BOULEY

NE OF THE HOTTEST gigs in the industry is to place a song in an animated Disney feature. The studio has consistently turned out a series of major pop records from its films that dominate not only the charts but the Oscars as well. So it would follow that the studio's latest blockbuster-to-be "Dinosaur" would do the samehowever, that's not the case. Instead, Disney has opted for a lavish score album by five-time Oscar nominee James Newton Howard. Could the reason behind the decision be a positioning issue for

the film, which appears to be geared equally to grown-ups

and kids? "It's not so much whether

it's a film for adults or children-it's more that the film has a strong dramatic and sction-adventure feel to it, and songs didn't really feel sppropriate," said Chris Montan, president of Walt Disney Music, "It always felt right to have a big, powerful dramatic underscore. Composer Howard agrees

"There was consideration of songs early on in the film.

Songs, in the architecture of

a film, can give the ear relief from a score that is wall-to-wall music and be refreshing. But in this case, a number of surprising things occurred. One, it was hard to put lyrics in this film without it feeling too on-the-nose. Second, we found the film could really absorb a huge scale of music. There was really no limit to what I could throw at this thing in terms of the size of the orchestrations, level of intensity-it just soaked it up.

Howard has created an intense 16-track score reminiscent of the bygone days of "Star Wars" and "Raiders Of the Lost Ark." However, the market for score-driven soundtracks has decreased considerably since that time. "It's basically a score album, and score albums don't usually have the huge markets that the big pop soundtrack albums do." Montan notes. "But what we've got going for us is the fact that this score has the kinds of themes and recognizability in the music that the bigger scores like "Glory" had. It's one of the three best scores that I've worked on in the 15 years I've been here, from the pure musicality of it.'

What sets this score apart from other Howard compositions is that, he says, "the music is a character in the movie. It plays a much more significant role than in traditional motion picturesalthough I didn't know that going in. This is the hardest movie I've ever done because there's so much music that is so significant. In a regular feature, you've got a few pieces that are prominent, and then you connect those. In 'Dinosaur' you've got eight or nine of those big pieces, and each was cut like a record in itself." This collaboration between Disney and Howard went so well

that he is now busy at work on two more animated features for the company: "Atlantis: The Lost Continent" and "Treasure Plan-

ON THE ROAD AGAIN: Often times, largely forgettable movies have soundtracks that are destined to last longer than the film. This just may be true for DreamWorks' "Road Trip. While the film is typical teen fare about a group of mismatched

college kids on a harebrained excursion, the soundtrack will likely have chart appeal. It boasts a nice mix of previously released tracks from such established acts as Kid Rock, Run-D.M.C., Buckcherry, Twisted Sister, and Minnie Riperton, as well as new cuts from the Eels, Jungle Brothers, and the K.G.B. Also from DreamWorks is "The Legend Of Bagger Vance,

scheduled for release in early summer. The soundtrack for Robert Redford's latest directorial endeavor is being helmed by Dream-Works' Nashville division, Whether Will Smith, one of the film's stars, will be contributing any cuts is still under discussion.

Charles Karel Bouley can be reached at 562-433-0072, or E-mail him at Karel@karel-andrew.com.





BILLBOARD'S HEATSEEKERS, ALBUM CHART

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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Bilboard 200 chart liven an album rescries the level, the album and the artists subsequent albums are similar to include allow includes the arcount of the histopical or the Atla albums are available on caseable and CD. "National indicates when LP is

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49	20	2	MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL (16:98 CD)	TONIC	
50	32	10	COUNTDOWN MIX MASTERS MADACY 0099 (3 99/7 98) BLUE	(DA BA DEE) DANCE PARTY	

BOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR

OUT-OF-TOWNERS: With the popularity of boy bands showing no signs of slowing down, Ireland's Mytown is making a bid for the charts

Balla Rhythm, Los Angeles-based dance act Baila (which means "to dance) in Spanish) is an ensemble of seasoned artists. Baila gultarist/producer Terry Wollman (who has previously worked with Little Richard) describes Baila's alburn "Shall We Dance?" (Zukor/Blackheart Records) as a "highenargy pop album. Our goal with this music is to make peopla feel good and to get up and move." The album's first single is "A Little More Love."

with the May 23 U.S. release of its self-titled debut album on Cherry/Universal

Records The members of Mvtown-Terry Daly, Marc Sheehan, Paul Walker, and Danny O'Donoghue-cowrote many of the songs on the album. They also collaborated with such heavy-hitters as Teddy Riley, members of Boyz II Men, and Narada Michael Walden.

Daly says, "The album has a variation of romantic ballads, midtempo grooves, and fast street songs." The album's first single, "Body Bumpin'," was produced by Riley.

Mytown has already made appearances on "Donny & Marie" and the Nickelodeon programs "Big Help" and "Snick House." A second appear-ance on the "Donny & Marie" show airs May 29, while a half-hour Nickelodeon special will be televised at a date around the time of the album's

In July, the group is touring as the opening act for Christina Aguilera in Canada, Tour dates include July 7 in Toronto, July 8 in Montreal. and July 19 in Vancouver.

VAN ZANT LEGACY: The Van Zant family name has almost become synonymous with Southern rock. The late Ronnie Van Zant and his brother Johnny Van Zant



Sovro Solo. Sovro Gyra saxophonist Jay Beckenstein makes his solo album debut with "Eve Contact" (Windham Hill Jazz). He says, "Being in Spyro Gyra is great, but it's like being on an island, and making this solo album was like going to the mainland." He adds that he will continue to be a member of tha group.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP Rotating top 10 lists of best-selling titles by new and developing artists. NORTHEAST S Club 7 S Club 7

Sole Skin Deep Kathle Lee Gaffurd Born For You Ween White Pupper System Of A Deep System Of A Dover Sin-Hote 5:7 Spiritual Love

have been the lead singers of Patrick Leonard (Madon-Lynyrd Skynyrd, Their na). The album's first single brother, Donnie Van Zant, has been the front man of .38 Special. Now comes their cousin, Jimmie Van Zant, who makes his J-Bird Records solo debut with the album "Southern Comfort" (credited to the Jimmie Van

Zant Band), due June 20. Jimmie Van Zant says of his songwriting style. not a fantasy writer. I just

write stuff that I've experienced in life, or about my friends, or something we've all been through." The singer, who has performed at several festivals around the U.S., is planning to tour later this year.

> ARA'S ENG-LISH DEBUT: Italian/Belgian singer Lara Fabian, who's based in Canada, has sold more than 6 million

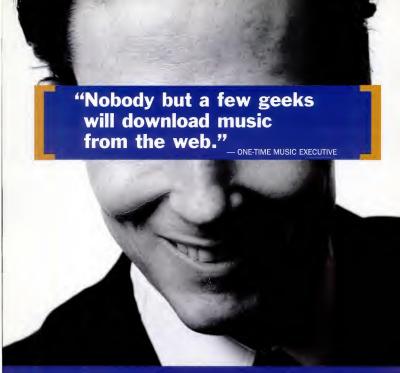
albums in French-speaking markets around the world. according to her U.S. record company Columbia Records. The label releases her selftitled, English-language debut album May 30. The album features production from Walter Afanasieff (Mariah Carey) and

na). The album's first single is "I Will Love Again." Fabian will make TV appear-ances on the "Today" show,



Hip-Hop Vision. Having emerged from the Los Angeles underground. Dilated Peoples bring a positive message to the hip-hop world with "The Platform," the group's Capitol Records debut album, due May 23. The current single is the alburn's title track. Group member Evidence says that Dilated Peoples' music is "cutting-edge traditionalism, balanced, fullflavored, and robust. We want people who hear it to fael complated." Tha group is currently on a North American tour.

May 30; "The View," June 1; and "The Tonight Show With Jay Leno" and "Donny & Maric," the week of June 5.





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Reviews & Previews



POP ★ THE MIGHTY MIGHTY BOSSTONES

PRODUCERS Sean Stade, Paul Coldene, the Munty Mighty Bossto

d/Def Jam 314 542 451 The Boston-based kings of ska-core— most famous for the infectious hit "The Impression That I Get" from 1997's
"Lat's Face It"—show thay still know how to party with another collection of highenergy pop infused with punk riffs, hig horns, and planty of testosterone. Front man Dicky Barrett, with his signature elly voice, harks his way through all the material here—be it on such rock-ers as "Let Me Be" and "Over The Eggshelis" or prototypical Bosstones hit "So Sad To Say." The hand also highlights

its more melodic side on the reggae-influenced "She Just Happened" and "High School Dance." As usual, fun comes first with the Bosstones, and while no albu can truly channel the power of their live shows, "Pay Attention" is arguably tha band's most fully realized effort since 1994's "Question The Answers

RHUDABEGA

PROOUCERS: Ryan Jade Oufrene, Rhudebegi Pully Platter | evisions Red Not Records | DME

Like the hardy root vegetable that is the band's creatively spelled namesake, Rhudabega hails from tha north—Cana da, to be exact. But the idiosyncratic duo has called New Orleans home since 1996. and its first full-length album reflects that fahled city's untrammeled wildness. 'Rhudabega" is an angular, heady brew of punk and pop, wherein tunefulness, noise, sweetness, and caustic wit careen off each other like humper cars. Molly McGuire (bass, land vocals) and Ty Denesu (drums,

BRAHMS: Symphonies 1-4, Overtures, Haydn

One of the most talked-about classical

One of the most tancer-about, conserved of recent years is this three-disc set featuring Arturo Toscanin's 1952 London performances of Brahms

with the hometown virtues o band, the

Philharmonia Orchestra. A sense of occasion pervades the four symphonies

nd other pieces, and the 85-year-old

d and it comes off remark.

Toscanini's direction is more lyrical and less hard-driven than it could

often be, with particular success in Symphony No. 3. The live mono

ably rich and present, although there are the inevitable glitches and gaffer

(as well as an audience that occasionally sounds as if it were imported from a

tuberculosis ward). Excellent lines

recording has been painstakingly

Philharmonia Orchestra, Arturo Toscanini

DESSET PRODUCTS, Park Bally



SPOTLIGHT

Columbia 46582

Despite suffering a series of p setbacks in recent years, the Jayhawks remain the y'alternative ma ters of sweet melodies and soaring harmonies. On "Smile," one of the finest releases of the new millennium (thus far), the hand finds itself back at the top of its game with a collection of country-influenced gems that, at their best, transcend genre classification. The title track and "Better Days" are reminiscent of the best moments of 1995's "Tomorrow The Green Grass," while "What Led Me To This Town" is a lush, bittersweet future classic that is arguably the greatest song from man Gary Louris has ever penned. Meanwhile, tracks lika "(In My) Wildest Dreams" and "Pretty Thir offeetively showense the band's rock roots. If there's one problem with the album, however, it's that Louris and company attempt to rock a hit too much for their own good, resulting in a handful of generic guitar-driven songs that are immediately forgettable. But the band's softer sida is so strong here that it more than compensates for the

vocals, harmonica, keyboards) serve up 16 tracks, including "Million & One," the adrenal howl of a lover scorned; "Fiwyer Dog I'd Bite," swampy funk that skey wife- and dog-beating rednecks: and the harrowingly up-to-date "Cool To Kill," which finds the duo blanching at a toughtalking tyke's wish to "solve all (his) prob-lems with an AK-47." Hard to believe it's only two musicians kicking up this brawns, multilayered racket—and they

SPOTLIGHT

BRAVE COMBO PRODUCERS: Carl Finch, Brave Combo

Although this Denton, Texas-rooted band proudly waves the flag for polka nic (they've even been lauded in the polka Gran my category, copping the trophy in the February 2000 cere-

ies), Brava Combo defic stereotype associated with the genre. Sure, pure polks flavor saturates "The Process." However, a sharp ear will also detect elements of ska, rydeco also detect elements of ska, xydeco, and good of fashioned rock. If your '80s pop experience included bands like Madness and the Specials, then cuts like tha giddy "Golden Opportunity" and "80 Rich" will leave you happily swash in nostalgia, Meanwhile, kids



No Doubt and Smash mouth should find percussive gems like "I Think I Lost Something" (not to mention a deliciously loungy cover of Foreigne "Double Vision") irresistible. Bandader Carl Finch gets a big thumbs-up for deftly, almost subversively educat-ing listeners by wrapping rich cultural ing intensers by wrapping rich custuria sounds and concepts with candy-sweet hooks and hard-driving instrumenta-tion. After one listen to "The Process," novices will be reaching for Brave Combo's fine back catalog-and lining up to catch 'em in concert.

can (and do) duplieste it live.

R&B/HIP-HOP THE TEMPTATIONS

en 012 1577 42

SPOTLIGHT



Oops! . . . I Did It Again UCERS-various Jive 9422

How does a teen phenomenon follow a trend-setting debut that's sold 9-plus million copies in the U.S. alone? With a little more of the same—while also mining new ground that leaves the lis-tener pleasantly intrigued. "Oope! . . ." percolates with a carefully measured blend of familiar pop/funk, R&B, and power-balladry. Spears may not be a vocal acrobat à la colleagues Jessica Simpson and Christins Aguilers, but she does have an instantly recogniz-able style—and "Oops! . . ." indicates able style—and "Oops!..." indicates that she's developing a soulful edge and emotional depth that can't be conred with a glass-shattering no This is particularly apparent on the hitworthy, Shania Twain-penned balla "Don't Let Me Be The Last To Know." As she evolves, Spears is wisely stick-ing with age-appropriate material that teen constituency can bond with. And, unlike several of the key songs on her breakthrough debut, "... Ba One More Time," "Oops! ..." consis tentiv casts Spears as a young woman coming to terms with her inner power —and that's a darn good message to offer an impressionable audience.

there's still plenty of life after 40. The temptin' quintet—celebrating its 40th anniversary—follows up its 1998 pist-inum success story ("Phoenix Rising") with this delectable 14-track mix of old and new that seeks to take the venerable group heyond the adult R&B ranks. The first step in that master plan; jush lead single "I'm Here," produced by R&B Generation Next icon Joe. Enlisting the production talents of other contempo-

SPOTLIGHT WHITNEY HOUSTON

PRODUCERS verous ALBUM PRODUCERS: Cive Davis, Whitney Houston

Arista 07822-14626 For Houston, who's celebrating her 15th anniversary at Arista and who recently received her sixth Grammy Award (for "It's Not Right But It's Okay"), the timing couldn't be better for this two-disc, 36-track career retfor this two-dise, 36-track career ret-respective. One disc, subtitled "Cool Down," includes such signature Hous-ton ballads/downtempo tracks as "Grentest Love Of All," "All The Man That I Need," and "I Will Always Love You." The second disc, subtitled Throw Down," places the spotlight firmly on the singer's many forays into clubland and includes such exclu sive remixes as Jellybean & David



Day," the Dronez's mix of "I'm Your Baby Tonight," and Junior Vasquez's mix of "How Will I Know." Special highlights include three newly record-ed duets: "Same Script, Different Cast" with Deborah Cox, the Metro mix of "Could I Have This Kiss Forey er" with Enrique Iglesias (the song originally appeared on Iglesias' albu "Enrique"), and "If I Told You That" with George Michael (the song origi-nally appeared on "My Love Is Your Love" sons Michael). Also included is the summer-ready "Fina," which was produced by Q-Tip, DJ Quik, and Raphael Saadiq. Quite the stellar collection.

raries like Gerald Levert and Joe Little III—as well as veteran Narada Michael III—as well as veteran Narads Michael Walden and members of the "Phoanix Rising" tesm—the Tempts turn out such ear-pleasing cuts as "Elevator Eyes," "TH Just Go Crazy," "Selfish Reasons," "It's Alright To Be Wrong," and "A Little Bit Lonely." Despite personnel changes and the inevitable passage of time, the Temptations show they still have what it takes.

The Rise And Fall Of 75°

Dieing Room 6746 75" may be the Bay Area's best-kept The hip-hop band-con two DJs, a hassist, a keyboardist, and two MCs-has been rocking shows with hip-hop heavyweights like the Roots and the Pharcyde since November 1998. The group's debut set is a fun-loving, feelgood alternative to what's currently heing heard in hip-hop. The group's abilits strong suit. On "Fly Away," for instance, the band flawlessly re-crestes the instrumentation found on Lil' Kim's "Creek On You" and Big Pun's "Still Not A Player." A semi-hinesy cover of the "Diff'rant Strokes" theme song is inter-esting, to say the least. 75° is most

(Continued on next page)

The Temptations continue to prove

VITAL REISSUES® notes add to the set's allure. In terms

of sound, packaging, and performance this Brahms set is markedly superior to Toscanini's dry NBC Symphony



also recently reissued. The U.K.-based Testament label is distributed in the U.S. hy Harmonia Mundi.

PURCELL: Dido And Aeneas Janet Baker, mezzo-seprane; English Chamber Orchestra, Anthony Lewis

Decca 289-466-387 One of the latest items in the marvelous "Decca Legends" series is just that, a legendary recording of Purcell's opera "Dido And Aeneas" from 1961 with Janet Baker in the lead. The British mezzo was at the cusp of star dom, and this hrave performance raised her stature several notches. Baker takes some getting used to for those accustomed to lighter, more con-temporary voices in the role, yet her way with Dido's final lament is quite moving in its measured intensity.

Many fine period-instrument performances of this Baroque masterpiece hava coma since, yat Anthony Lewis and the English Chamber Orchestra still sound good. The recording is suit-ably renowned and has been restored

beautifully. Other new "Decca Leg-

ends" include Herbert von Karajan's "Also Sprach Zarathustra" with the Vienna Philharmonic from '59 (the version of Straues' piece that Stanley



extraordinary set of rarely heard Mozart from the same year by conduc-tor Peter Maag.

LBUNS. 1971/CIT. Release descript in a noise within a lowest part to interest part distinct or in the least if marked mark in the Release of the least of the lea

(Continued from preceding page)

famous for the album's closing track,
"This Christmas (In The Bay)." The leftof-center track fuses Donnie Hathaway's classic with some good old-fashioned hip-hop, resulting in a track that offers a little flavor for the holiday season, even if it is May. Contact 415-386-

VARIOUS ARTISTS Smooth Grooves: Smooth Jazz, Vols. 1-3 PRODUCER. Barry Benson

Rhino 79826, 79827, 79828 For those weaned on the glory days of the quiet storm and smooth jazz movements, here's a rhythmic romp down memory lane. Encompassing th genre's heyday between the mid-'70s and mid-'80s, this three-volume set. takes you back to the time when a growing, more contemporary audience embraced the imaginative melding o R&B and jazz-latching onto music that was more creative and daring than today's generally formulaic fare. And unlike many compilations, these select-ed tracks—like the musicians them--definitely stand up to the test of time. We're talking about such pace-setting smooth jazz originators as Ronnie Laws ("Friends And Strangers"), George Howard ("Love Will Find A Way"), Grover Washington Jr. ("Come Morning"), Hiroshima ("One Wish"), David Sanborn ("Straight To The Heart"), and more. This is easy listening with a kick.

COUNTRY

THE JUDDS Reunion Live

Curb 988170134 The reunion of mother/daughter due Wynonna and Naomi Judd on New Year's Eye at the America West Arena in Phoenix was a bona fide country event on a night infamous for its miscalculations. After a pretentious 2%-minute introduction from Wy's actress sister. Ashley, which opens the two-disc "Reunion Live," the Judds kick in with a majestic "Love Can Build A Bridge While the song packs an emotional wallop, there are too many times when those glorious Appalachian harmonies are forsaken for Wy's rock posturing. A world-class vocalist. Wynonna is at her best when she reins in her manly growling and tendency to oversing. The second disc winds down with a slate of wellloved Judds hits, all of which are delivered with emotion and clarity The band plays well, and the singing is mostly great, but the endless patter and inside jokes might be enough to send many back to the original, clutter-free studio recordings.

* STEVE WARINER

Faith In You PRODUCER: Steve Warine

Picker extraordinaire and genuine Nashville nice guy Steve Wariner surfaces with his second Capitol release, and its 13 tracks cover loads of musical ry. This time out, Wariner mans the helm as producer to great effect-this is one great-sounding record. Sonic delights range from synth pads and bonges to all kinds of strings and loads of nifty guitar work, as well as some of Wariner's best vocals to date Two high-nowered duets are showcased, including the killer "Beer There" with Clint Black and "Ketie Wants A Fast One" with Garth Broo "I Just Do" is an affable country shuf-fic, while the smoldering "Longer Letter Later" invokes Roy Orbison. The album closes with "Bloodlines," a very cool instrumental duet with Wariner's son Ryan that effectively shuts the door on a worthy effort.

BLUES NORTH MISSISSIPPI ALLSTARS

Shake Hands With Shorty -Ceni TC34047-1177

This blues trio has been the talk of the blues world for the past year—and without a CD, to boot. While lead guitorist/recalist Lather Dickinson b brother Cody (drums), and bassist Chris Chew have been blistering the paint on the walls of clubs from D.C. to L.A., their debut album is a bit more restrained than the live gigs. For one thing, there are pauses between the The material, bowever, remains solid North Mississippi blues boogiea Delta/Hill Country sound that esn't have to be translated via Chicago and most assuredly isn't. Luther Dickinson, a superb slide gui tarist and a remarkably knowledgeable player (given his relative youth), keeps the band's groove simple and very direct while busting through numbers like "Shake 'Em On Down," "Drop Down Mama," "Poor Black Maddie," and "Station Blues." The tunes are rustie; the approach is bold and loose; the mentality is Saturday night juke joint beroics. Distributed by Universal Music Group.

CLASSICAL THE SMITH QUARTET

undo 779-003 wising recital debut by Lon don's Smith Quartet features a wide range of modern and contemporary works, accenting American and Anglo composers (aside from familiar works by Webern and Arvo Part). The lineup includes new pieces by Graham Fitkin, Andrew Poppy, Michael Daughtery, and Steve Mackey that were first perform by the Smiths. These range from the aple, seraphic beauty of Poppy's "Last Light" to the hokey gimmickry of Daughtery's "Paul Robeson Told Me." The title work by Terry Riley com from his wonderful quartet cycle "Salome Dances For Peace," made famous by the Kronos Quartet but essayed gamely here. The program also finds room for the mechanistic challenges of Conlon Nancarrow's String Quartet of 1945, as well as the entertain

CONTEMPORARY CHRISTIAN

U.S. by Qualiton, NICOLE C. MULLEN Nicole C. Mutlen

Re: Don Giovanni." Distributed in the

Www.080688599928 Mullen's impressive voice and it mightful songwriting are well-known in the Christian community (she co-wrote the 1998 Gospel Music Assn. song of the year, "On My Knees," a hit for Juci Velsisquez, and she sings the "Larry Boy Theme" from the children's seri "Veggie Tales"). Now, Mullen steps into the spotlight with the album everyone's been waiting for-and quite frankly her supporters won't be disappointed The songs run the gamut from the funky, groove-oriented opening cut. "Shooby" to the joyous reverence of "Redeemer." Many of the cuts are vulnerable personal expressions drawn from Mullen's life, like "Black, White. Tan," wherein she sings: "Mama looks like coffee/Daddy looks like cream/ Baby is a mocha drop, American dream." This is destined to be one of the most-remembered albums this year, and sales will no doubt be boosted by Mullen's ovation-winning performanc during the recent Gospel Music Week

POP NO DOUBT Simple Kind Of Life (4.16)

ODUCER Gleen Retard PURISHER out listed

scope Records 10065 (00 promo) No Doubt showed off its modern rock side on "Ex-Girlfriend," the first single from new album "Return Of Saturn." For the follow-up, instrumentation remains guita based, but the melody and vocal are more restrained, opening the door for main-stream and adult top 40 and modern adult sirplay. But make no mistake; this is no "Don't Speak." In fact, lead Gwen Stefani conjures a trace of Aimee Mann on this track, keeping her vocal forforn, almost mumbly, as she describes the "Simple Kind Of Life" she wishes for in the face of losing the man she hoped to spend her life with:
"For a long time I was in love/Net only in love, I was obsessed/With a friendship that no one else could touch/It didn't work out. I'm covered in shells." Production from Glenn Ballard beautifully reflects the melancholy moment without getting sappy or too pop. Yeah, this is a band that likes to the right. Should mark No Doubt's return to top 40 without a hitch.

* SWAN DIVE The Day That I Went Home

EBOOK INTO BANK SHAW WRITERS M Feider, B. DeMain PUBLISHERS: Mr. Bukshi Music/Miss Outer Space Music.

Compass Records 4285 (album track Nashville-based duo Swan Dive h worked with quality acts like Jill Sobule Marshall Crenshaw and Sixpence None The Richer in the U.S. but has found its ing Mozartians of Michael Nyman's "In primary success in Japan, where Molly Felder and Bill DeMain have scored three top 10 hits. On their stateside debut, ey've combined the best of three over seas albums, and the result is a savvilv assembled collection of eelectic pop m odies that range from '70s-inspired pop to lounge and jangly guitar-based romp The lead cut, "The Day That I Went Home," which Swan Dive wrote, is a gen tle, accustic guitar-based midtempo balls featuring the vocals of Felder, who sounds so comfortable and at ease before the e, you have to wonder if she's in the middle of a massage in the recording stu-dio. Triple-A radio could have a field day with this track, which leans pop but still has enough inspiring instrumental ties to please an adult audience. One track hardly ays it all, though, for this act, whose talents are widely varied and should be explored with the whole of this wonderful alhum. Contact Compans Records' Shari Lacy at 615-329-7672.

R & B WHITNEY HOUSTON & DEBORAH COX Same Script, Different Cast (4-58) SHER: not for WRITER: not listed

PUBLISHER: not listed Arista (album track) Despite the talk out there these days about Whitney Houston, this diva can still outsing the best of them. And what a part-

the queen of the Arists em with outgoing president Clive Davis' diva-in-training, Deborah Cox. Instead of cometing vocally (which was the vibe with Mariah Carey for the sappy meiodrama "When You Believe"), the two complemes each other perfectly. The song is sung as if it's a scene between two actors. From the simple, classical piano intro, it builds gradually, growing more intense musically as the story intensifies, ultimately culmiin a powerfully performed finale with full strings, magnificent high note and all the emotion that comes with an Scent high notes expertly written lyric. The story starts with the former lover, Houston, giving advice to the new woman, Cox, expl that she'll experience the same sad story of those who went before her. The sone could have been tacky and catty, but instead, it's sweet, compassionate, and nostalgic. "Same Script, Different Cast" is one of several new tracks featured on the uncoming Whitney Houston greatest-hits set, and it's already getting substantial airplay at radio. Despite any bad press Houston might be suffering, her talent always outshines any personal challeng And Cox demonstrates that she is as good as the best and still getting better.

ANGIE STONE Could A Been You (4:10) PRODUCERS Res Rideout, Phil Terrol WRITER A Stone

PUBLISHER, not listed

While Mary J. Blige, Faith Evans, and Mariah Carey often get prope for being the R&B female voices of this generation Angie Stone outsouls, outsings, and out shines them all. Her raspy, rich, and sultry voice is dripping with gritty emotion, like a 2000 version of Gladys Knight. In fact, Stone's first solo single from earlier this year, "No More Rain (In This Cloud)," paid homage to Knight with a nod to her cla "Neither One Of Us (Wants To Be The First To Say Goodbye)," On "Could A Been Stone once again brings a classic vibe to the track using Al Green-like Hammond B organ riffs and a guitar lick reminiscent of the Isley Brothers. But while Stone embraces a lot of early-'70s influences, par ticularly on this track, the song ultimately ns contemporary. While the story could be true for any era-be doesn't know what he has until he's lost her—Stone's attitude is totally from the perspective of today's woman. The song's bridge features an unnamed male partner, with whom Stone duets magically. If you're a fan of live R&B, Stone's music will satisfy that void you're probably feeling. No drum a or keyboard tricks. The only magic here is what she conjures with her enchanting SAMMIE Crazy Things I Do (3:22) PRODUCER C "Tricky" Stewart

WRITER: not listed

Capitol 7087 (C0 promo-The nation certainly seemed to say, "I

Like It" to Sammie's gold debut single, which earned him comparisons with a ung Michael Jackson. The 11-year follows up that irresistible track with a straight-ahead midtempo R&B cut that uses his enviable vocal flexibility, both out front and on a chorus of lavered voices that one might first mistake for, uh, a quintet of well-practiced women. Pro-duction is fairly standard fare here, but radio has a warm spot for Mr. Sam Bush and should find no besitation in making this promising youngster's star shine all the brighter. From the album

From The Bottom To The Ton. AMEL LARRIEUX Sweet Misery (3.56 PRODUCERS. Amel Lameur, Lans Lameur ITERS A. Larreux, L. Larreux April Music/Elea's Voice Music, ASCAP Epic/SSQ Music 46586 (CD council

PUBLISHERS Sony-ATV Songs LLC/Jzon Music, BMI; EMI Amel Larrieux makes sadness sound more like a "sweet taboo" on her second single Sweet Misery." The thunderous bassi sets the pace for the tale of a woman who

can't shake a love that she knows is no good for her Larrieux's vocals offer a com bination of jazzy riffs and bluesy moa that take nec-soul to another level. Some may coin her sound as "alternative R&B, but there's no doubt that Larrieux has the chops and beats to croon her way up the charts. Fellow sisters in song Angie Stone and Kelis have attained commercial success while maintaining their own artistic integrity: Larrieux is easily poised to do the same. "Get Up," Larrieux's first single from her solo debut, "Infinite Possibilities," was met with critical acelai received little attention at radio. Here's hoping R&B radio won't be turned off by ique sound this time around. That would be ... miserable.

COUNTRY ► VINCE GILL Feels Like Love (4 13)

PRODUCER: Tony Brown PURE ISHER Many Man Monic RMI

MCA 02059 (CD promo) Nothing says springtime like a love song and Gill provides the soundtrack to a hand-in-hand stroll through the sa with this breezy little song, "Feels like stanshine/Feels like rain/ Feels like love finally called my name/I want to ju shout/I want to sing and dance/Feels like love wants a second chance." Sweet and simple words, but when delivered with Gill's sense of wonder and celebration, the song becomes an anthem for anyone who has found love sweeter the second time around. It's a buoyant, uplifting lyric, and the production gives the sprightly mele plenty of room to breathe. The piano and guitar work are especially inviting. It all dds up to one tasty little record ti

should find a comfortable home on coan try radio airwayes. * ANITA COCHRAN Good Times (2-59) nan, Anita Cochra

WRITERS, A Cochran, & DiPlero PUBLISHERS-Warner-Tamorlane Publishing/Chance ner Bros. 100116 CD pro The wondrously talented Anits Cochran's 'Good Times' is going to be everywh spring, and rightly so. It's a well-written, boisterously sung, and deftly produced ode to life's more enjoyable mo-ments. From her "Anita" album, it has already been tapped by General Motors for use in its "Good Times Savings" nation al ad campaign and will also gain exposure as the theme song for the "Dukes Of Hazzard" TV reunion, "Dukes Of Hazzard— Hazzard In Hollywood." (Cochran also has a starring role in the CBS-TV movie, which airs Friday [19].) Here's hoping all that momentum will light a fire at country radio. This song and artist are so deserv ing of airplay. Cochran is a strong, distinctive vocalist, gifted multi-instrumentalist, and skilled songwriter. This single showases all those gifts and sounds ready made for country radio. For programmer looking for uptempo songs, this fits the bill perfectly. Country radio listeners previ-ously embraced Cochran's duet with Steve Wariner, making "What If I Said" a No. I single This time out Coebran shows has

feisty side and deserves to strike the nin-DIAMOND RIO Stuff (3.02) ICERS Michael D. Clute, Diamond Rio PUBLISHERS, Sony-ATY Tunes/EMI Blackw

Music/Songs of Sea Gayre, BMI Arista 3192 (CD promo)
Diamond Rio has absent been known for its

excellent musicianship, and this lively single showcases the goods as the act's members sink their chops into this quirky melody. The tune is the title cut from their forthcoming album. As the lyric goes, it's hardly Shake peare—after all, it's just about stuff it's cute and clever, and country audienc will likely relate to the words. After all, who hasn't sat in traffic, feeling overwhelmed, wishing they could just escape the grind and

(Continued on next page)

convention before a packed house at Nashville's Ryman Auditorium. SINCLES. PRICE SINCLE PRICE IN New releases, with the greatest chart patential. CRITICS CHOICES (e.). New releases, regardless of potential chart action, that the reviewer signly recommends because of their master lends. NOTENOTIFY: Ingrights new and DIFFIGURE . developing acts worthy of attention. Cassette, w.m.f., or CO singles equally appropriate for more than one formal are reviewed in the category with the broadest audience. All releases available to radio ancibr cories to Check Tavkes Billboard. 1515 Broadway. New York, N. Y. 10036. Country singles should be sent to Deborate Evers Price. Billboard. 49 Music Source W. Nashville. Term. 37203. Contributors. Michael Pasietta (N.Y.) or retail in the U.S. are eligible fo

SPOTLIGHT



BACKSTREET BOYS The One 13 461 WRITERS M Martin, B Littrell

Done. Score another massive hit for Backstreet Boys with this unquestion the fourth single from 1999's No. 1 album, "Millennium," Truly, there's a battle of the Jive labelman as 'N Syme's new release hits radio neously (see review at righ) Odds are that this song may reach the summit first, thanks to a feel-good meldy line that embraces the senses the first time through. With a message of steadfast support and empowerment from the boys, teens will be swooning, while adults, as usual, simply won't be able to resist singing along. On-targe roduction from consistent team Max Martin and Kristian Lundin only uns the ante (note, too, that Backstreeter Brian Littrell gets a co-writing credit on this one). Get ready for "The One" to assault all formats: mainstream and ythmic top 40, hot and mainstream AC, and adult top 40. Simply, you're not this season.

(Continued from preceding page)

unload a bunch of suffocating "stuff"? Dia mond Rio's Marty Roe leads the charge vocally, sounding like the guy next door run ning a mental inventory and trying to get a grip on his suburban anget. It's fluff but fun, and listeners will find themselves singing along with the eatchy chorus.

ROCK TRACKS

WRITERS: W Becker, D. Fagen PUBLISHERS Jeon Music/Tresuriet Music/Len Freedman Glant 100167 (CD owner

"Jack Of Speed"—the third single from Steely Dan's gold-certified studio reunion Two Against Nature"-reels in the years far more than the previous pair (the sly and ultra-sophisticated "What A Shame About Me" and "Cousin Dupree"). With its laid-back, "Peg"-style late '70s gro "Jack Of Speed" almost seems postalvie: that is, until the lyric about comine hell sinks in: "He's a one-way rider on the shriek express/And his new best friend is at the throttle more or less." The longer album track (6:19) has more cumulat impact, but Donald Fagen's cosmopolitar pipes sound ageless on the air from the get-go. Plus, Walter Becker's Inpidary guitar leads cut a mean figure, and the old

school rhythm section is as tight as two coats of paint on the wall. More, please DANCE

* DEBORAH GIBSON What You Want (3:42 PRODUCER, Tony Moran PUBLISHERS, Possibilities Musicitie Hassen, ASCAF Espiritu Records (CD provo)
The indefatigrable Deborah Gibson is one file hits. Over the past decade, be has hes the new age boundaries with its light and airy guitar-focused melody, as

SPOTLIGHT



'N SYNC It's Gonna Be Me 13 11 WRITERS M. Marcis, Rom, A. Carlo

Des 42664 (**) control Let's pretend for a second that 'N Sync wasn't the most-hyped band in history. Or that the act didn't move some 7 million copies of sophomore album " Strings Attached" in a matter of week On its own, "It's Gonna Be Me" is a finely crafted example of why pop music continues to excel on the top 40 airwaves. With a melody line that each play, this follow-up to the No. 1. Hot 100 Airplay runaway hit "Bye Bye Bye" looks to have a long shelf life Again, the quintet demonstrates a nore aggressive musical stance here, driven by an avalanche of meaty beat that will force heads to swing back and eth with glee. Vocally, Justin, JC Chris, Joey, and Lance continue to please, with wonderfully constructed ayers of harmony. In particular, Jus tin's co-lead shows the evolution of a now well-oiled instrument, especially Horo we are It's gonne be these viding right up the charts with this solid, sum nery smash. The youth train shows no signs of slowing down. of those rare, highly driven artists-and

businesswomen—who refuses to shut down shop just because top 40 trends changed and radio moved in a different direction. With her string of nine top 40 hits from 1987-90, her fan base remains active and rabidly dedicated, thanks to a continuous stream of high-quality materi-al over the years on her own label, Espiritu. And what a treat Miss Gibson has in store as a tip of the hat to her followers tenacity. Fans and radio alike will find the us, dance-injected "What You Want" a cutting-edge moment, featuring the recognizable vocals of this old friend and soul-saturating production from nev-er-failing maestro Tony Moran. Dance/top 40 WKTU New York has already cycled this record to grand effect, so who's next? Time to let go of any lingering prejudices you may have and let your audience real-ize that this artist remains a vital part of the scene. Could be the secret-weapon hit of the season. Meanwhile, Gibson is in the studio now working on an uncoming album, so keep an eye out later this year. From early buzz, it promises to please.

SMOOTH JAZZ

PRODUCER- formy LiPuma WRITER- ned byten JBLJSHER: not listed

Centact 212-554-4000.

GP 01023 (CO promo George Benson is an artist who remains a old name, with or without high-proandoned the pop and R&B airwaves to focus on his roots as a mightily gifted pure inzz performer. "Deeper Than You Think" gentle as rain falling upon a green field. Pundits of this brand of music will find a

SPOTLIGHT



KELLY PRICE. As We Lay 14 001

Del Soul 15081 (CO.) The classic Shirley Murdock track "As We Lay" is redone with reverence by one of a very few artists who could omparable Kelly Price. Promise eming sophomore album, "Mirro Mirror," due next month. Price does lit ing close to the original 1987 arrang ment with the addition of some lazzy. foriorn piano. Vocally, however, there's bt that Price is doing her own thing here, and it's as tasty as a cupcake. She opens this song-about pre arms of somebody else's man-with an iable subtlety, allowing passion to build deliberately until things are appropriately heated up by the seco Def Soul saw fit to fade the song for radio, neatly fitting it into a four-minute time span. No such need. The ing, building to a gut-wrenching edit and a nice, nest, cold ending, Sure ly, radio can spare that extra 30 sec nds for a song that sounds oh-so-fresh the second time around. Price has already accomplished much in the short time she's been in the public eye. This anting new single will only add fuel to the fire. Just marvelous.

relaxing moment in this endeavor, which seems to wash over the soul and offer sonic purity just in time for the rejuvenation of spring. A fine effort for smooth jazz ra dio and another career high for this abiding artist. From the album "Absolute Benson," due May 23.

RAP 95 SOUTH FEATURING JAY "SKI" Tightwork (no PRODUCER, not listed

PUBLISHER and Indeed

The booming sounds of Florida bass look to do's 95 South. AB and Daddy Black, the duo known for bringing bass music to the ears of the American public with 1993's "Whoot, There It Is," are ready to make listeners nwide shake it again with "Tightwork." The first single from their RCA debut, "Tightwork 3000," keeps the formula simp and sweet, relying on a traditional base und. With the help of Quad City's Jay "Ski," the track is a lyrically light tune whose purpose is to get the party started right—and it succeeds. The infectious bassline and the catchy hook of "Tightwork" should be the perfect setup for the group to make a repeat appearance on the charts Here's hoping musical tastes haven't ged so much that this fun-loving track will be overlooked. If history repeats itself, and it should, radio will be eating up "Tight

PRINT

IT AIN'T NO SIN TO BE GLAD YOU'RE ALIVE: The Promise Of Bruce Springsteen

282 pages; \$20 SPRINGSTEEN: Access All Areas

122 pages; \$19.95

There is no trick to making the story of Bruce Springsteen's life compelling. Discovered by legendary talent scout John Hamr and saved from the depths of pover ty by his own prodigious abilities the Boss could be cast as a rock'n'roll Messiah. His tale is sprinkled with so many Horatio Alger-esque scenes that one New York Times writer famously noted, "If there hadn't been a Bruce Springsteen, then crit-

ics would have made him up But assessing the artist's body of work, legendary stage presence, and unique relationship with his audience can be a greater challenge. It can

be hard to pick apart any esteemsongwriter's work with-

out sounding pretentious, and Springstecn's

music is no exception to that rule It's equally difficult to re-create the drama of the performer's shows with just ink and paper, and Springsteen's special connection with fans presents a writer with a minefield of clichés.

What a nice surprise it is, then, to he treated to two uniquely absorbing books on the artist, pub lished within months of each other The first Eric Alterman's "It Ain't No Sin To Bc Glad You're Alive. succeeds where no other Springsteen bio has by capturing the singer's appeal without merely stringing together old anecdotes. The second, a collection of photos titled "Access All Areas," captures the artist beautifully in his milieuspecifically the 1978 Darkness on the Edge of Town tour.

Alterman dutifully takes readers back to Springsteen's New Jersey childhood and depicts the singer' strained relationship with his dad without resorting to "Behind The Music"-style sensationalism. He then follows young Bruce through his early career battles and ultimate triumph in the music industry, setting the scene for the breakthrough album "Born To Run" and its mixed blessing in the songwriter's life.

On a similar note, Alterman later captures the complexities of the "Born In The U.S.A." era with unmatched insight. Not only does the author appraise the work and its commercial concessions fairly, he skillfully connects the album with its unique political and social settings, arguing effectively on behalf of Springsteen's artistic integrity without sounding like a blind fan.

Alterman writes, "Springsteen was an individualist speaking through the voice of a corporatedominated delivery system, an artist who employed an essentially conservative set of symbols to deliv er a message of personal liberation and communal responsibility.

Likewise, Alterman is fair and eloquent in his appraisal of Springsteen's vast discography. While he sees "Nebraska" as a "key moment in American cultural history," he is objective enough to determine that very little on 'Human Touch' invites repeated listenings.

Most important, Alterman shows oble restraint in his discussion of Springsteen's private life. While he certainly doesn't shy away from the artist's trou-



moments with a melodramatic brush. Ultimately, he portrays Springsteen as a real person, a man who can say, "Two of the best days of my life were the day I picked up the guitar and the day I learned how to put it down.

Lynn Goldsmith offers us a similar story told through a different medium. The photographer was allowed to follow the singer and his legendary E Street Band during their most historic tour, which served as a wake-up call to those who saw "Born To Run" as the over-hyped output of a Boh Dylan wannabe. As Goldsmith writes in her intro-

duction, "In 1978, there were those who thought Bruce was the savior of rock'n'roll and those who didn't. think much of him at all." So Springsteen and the band put on ing nonbelievers into believers, in what Goldsmith dubs "a traveling ministry." Her black-and-white shots reveal not just Springsteen's incredible stage presence but also his often-dysfunctional focus on his work and the resulting loneliness that (as Alterman explains) would follow him for years to come. A definitive pair of books for

hardcore Springsteen followers, as well as entertaining and educational reads for the uninitiated, these works reveal the rocker and his art with precision and care.

BEN PRENCH

work," and summer kids from coast to coast will be giving it up for the bass.



The Spirit Of Atlanta Is Found In Its Musical Roots And Talented Natives

GROUND FOR R&B AND HIP-HOP TALENT IS WELL-ESTABLISHED, But, today, the musical hub known for million-selling chart-toppers like TLC, Jermaine Dupri and OutKast is flinging its arms wide to embrace its musical diversity. And many of those in a position to know predict that Atlanta is at the dawn of a musical renaissance—one that may represent a convergence of the city's once-polarized musical cliques and will ultimately smear the line between

Musically speaking, Atlanta is well-endowed, representing every style Imaginable—hip-hop, Southern rock, techno, soul, country, folk and, p haps, a few earnest (and contrived) hybrids that fuse existing genres to create new ones. Atlanta has become a musical amalgam of the influences. styles and tastes of its natives and transplants.

SUPPORT AND DIVERSITY AROUND TOWN Singer/songwriter Angle Aparo, whose debut

BY RHONDA BARAKA



"A lot of people grew up here, when it was a simpler town, and I think [the idea of diversity] is sort of ingrained in people's creative thinking and what they think about other people."

-Matt Serletic, Melisma

BILLBOARD MAY 20, 2000



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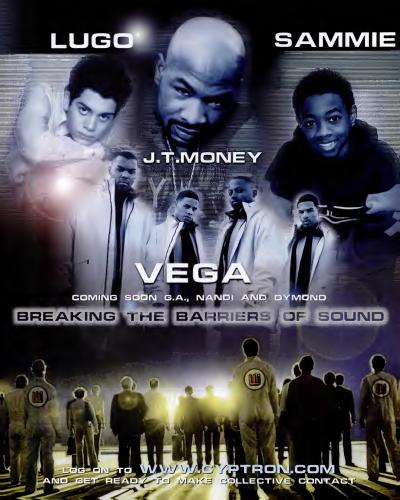
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CAN YOU HEAR THE FUTURE?





An Independent **Hotbed**: The City's **Booming** Music Scene Is Sprouting Up Indie Labels Everywhere

t wasn't long ago that the typical independent label was widely viewed as-and, to some extent, actually was—a small, mom-and-pop operation with a modest in-house studio and a two-person staff, with one staff member doubling as the label's only artist. They might have literally sold their product from the trunks of their cars and, though they had big dreams, they never actually quit their day jobs.



But many of today's independent labels are different, helmed by artists and businesspeople who know the music game and are poised to compete and ultimately partner with the industry's major players.

In Atlanta, the musical hotbed that it is, opportunities are

great for indies—that is, if they have the money to finance their dreams. But, according to Candis Bonner, a partner

simply don't have the money in the first place." "If there was an Atlanta-based label and there was a New York-based label and one had better music than the other and I could only work with one, I'd choose the one with the best music. But we certainly encourage and have reached out to some of the Atlanta-based labels and hope that they will come and do their distribution with us."

-Brent Gordon, PED Distribution

So, who is the independent label head of the '90s? Bonner says the long-held perception that the industry is dominated by gangsters and drug dealers is inaccurate and unfair. She says her company's clientele runs the gamut, from doctors to insurance brokers to music teachers who want to start a label and have the money to do it." Many of them, she says, are totally new to the game. "Most of them have never actually run a label, and they don't have a clue," she adds. "A lot of them don't know

photographers, they don't know graphic people, they don't know who to call to get a bar code. So, we help them get a project from the studio to the store ' Tana Thompson, CFO/VP of Unplugged

Records, agrees that running an indepen-dent label is a learning process. "It's like being in school again," she says. "There's never a The label, which she

> band Andrew in 1998 has a three-artist roster consisting of male quartet Blayz, alternative female vocalist



Lysa and rapper Finesse. Blayz's first single, "Freak In My Life," is due in stores in June. Releases by Lysa and Finesse are slated for later this year.

Thompson said she and her husband, who moved to Atlanta six years ago from New York, owned three successful paging and cellular stores prior to getting into the music business. "Andrew used to be a DJ, and he always wanted to produce," says Thompson. "So, he built a little studio in our basement. He started finding people that wanted to do a track here and there and, before I knew it, we were actually a label, a publishing company, a pro tion company and an entertainment company. One thing just led to another.

Today, the label, distributed by Atlanta-based Southern Music Distribution, is striving to carve a niche for itself and, hopefully, catch the eye of a major. Says Thompson, "We just want to build a strong enough foundation for them to be confident that, when they do sign us, we will be a label that is here to stay, not something that's going to fade away because of mismanagement of funds or the com-pany as a whole. We were successful in our previous business. A lot of people came to us and made offers to buy that business." she adds. "We finally sold it last month at a significant profit and we want to try to do the same thing with this company."

Continued on page 46

in the Atlanta-based Born 4 Entertainment.

a marketing and pro-

many of them don't.

and spent all their money

prior to actually doing the

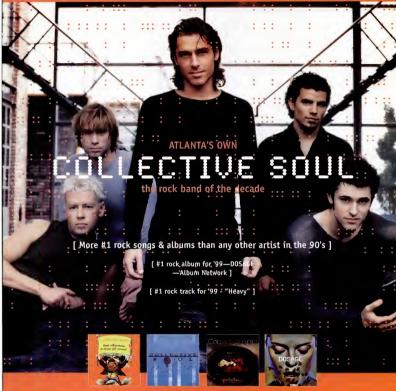
real work, and, then, some

motion company,

Some of them might

have had the money but they spent it all in the studio. Some wanted to come out hitting the streets like they were already there

Hit after hit after hit after hit..
the DOSAGE is unlimited



TOTAL WORLDWIDE ALBUM SALES 10 MILLION

Local Focus

Evander Holyfield's Label Is Ready For The Real Deal

Evander Holyfield calls it "real music"-music that offers "solutions and hope for everyday life." His label, Real Deal Records, strives to be a source for such

The label has a roster of 10 artists-all of whom are either gospel or inspirational in some way. The bottom line: no cursing, no lewdness and no suggestive

In an open letter to the media in which he introduces the label, Holyfield says, "I wanted to put out music that's going to make people happy or hopeful or positive about some part of life, music with words that offer solutions and hope for everyday life. That's why I call it



ladeer Saison and gospel singers Adrian Smith and Lexi. represent a range of backgrounds and styles. But all have one thing in common, they are "musically and spiritually in tune," says Oscar Fields, the label's executive VP and general manager. 'They are on the religious level with Evander.

Fields, who joined the label last June, says, like the artists he was attracted to Holyfield's



positive approach. "[Evander] said to me that he want ed no curse words and only very positive music and ry positive artists

A 36-year music industry veteran, Fields, along with a staff of eight, oversees the day-to-day operation of the label, with Holyfield lending input only on creative matters. He says Holyfield tapped him for the position because "he felt that, in order for the company to be successful, he needed to find someone that had true record business experience

With roughly half its artists on the charts, Fields says the label has its hands full. "We feel that for the time being [the current roster is] going to be our limit, simply because we want to give every artist an opportuni-ty to be successful and to have our full attention." And ecause competing with mainstream artists is not easy, fields says. "We are finding that it's certainly more difficult. Our videos don't have to go through the re-edit process at BET like everyone else's does, but it also means that we don't get as much play as everyone else. But we are finding that a lot of people, both videowise and radio-wise, are hoping that, at one point in the

future, the entire industry gets to where we are."

As for the label's future direction, Fields says he's hoping for a financial breakthrough. "By the end of the year, I would love to have the label paying for itself, and the only way to do that is to have artists on the label that have gold and platinum potential. I see us continuing to do a great job for our gospel artists, but I also

foresee being more aggressive on the urban end." Distributed by Central South and Nile Rodger's Something Distribution, Real Deal is a prime candidate for major-label affiliation. Fields says, "All of the majors are very interested in market share and for them to grow they're going to be after any successful independent company, and I'm obviously assuming that we're going to grow. I think the time will come when we will be approached by major labels. Evander, because of his view of the label and wanting it to be something where his kids will have a place to learn and grow and work, might not want to do that but we will be approached by major companies in the future."

-R.B.

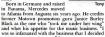
ATLANTA

TONY MERCEDES

The Man Behind Some Of Atlanta's Biggest Hits Is On His Own

e might easily be one of Atlanta's best-kept secrets. His name is familiar, but most folks outside the intimate entertainment circle of Atlanta probably don't know what he looks like. Yet his ingerprints cover many of the hits that have sprung from Atlanta's soil. "I'm not the kind that goes around blowing his own horn. I don't do the limo thing and I don't do the bodyguard thing and you don't see me in anybody's video," says Tony Mercedes, CEO of Tony Mercedes Records. "I'm kind of low-key and 1'm happy in

my own little space." In person and over the telephone, Mercedes is pleasant, mild-mannered and unassuming. He's easy to talk to and easy to get to know. "It was once said in a meeting at LaFace, 'People will come to Tony because Tony will listen Tony because Tony will listen to anybody, but it was said in a negative way like 'if nobody else will put it out.' But what they didn't realize is people are not intimidated by me," he says. "People think, I can talk to him. He'll answer his own phone. He'll take a meeting.' I'm that person that will reach out and help any-



Duice called "Daisy Duks." He took it to the 1992 Jack The Rapper conference to have it critiqued Jack I ne kapper conterence to have it critiqued and found that no one on the panel liked it. "They told me they discourage people from doing these types of records because they're regional and they'd never leave the state of Florida,—and I wasn't even from Florida,—he adds. "I took that but thought, 'What they don't know is that I tested this record and it worked for kids in Augusta and teenagers are the same everywhere." Mercedes continued to work the record, eventually selling as many as 120,000 units per week. "The next year, I came back to Jack The Rapper and sat in that same room and I heard them make the comment that 'What we I near them make the comment that what we say up here is just our opinion because last year a young man brought a record through here and we didn't think it would do anything and it hit the roof. I was proud," he recalls.

to start my own company," he says.

Mercedes launched his label with a record by

Mercedes went on to release projects and put together deals that, to date, have resulted in sales together deals that, to date, have resulted in sates of more than 20 million units. Among them, 12 Gauge's "Donkey Butt," B Rock and the Biz's "My Baby's Daddy," Pressha's "Splackavellie," JT Money's "Who Dat," Tag Team's "Whoop't There It Is" and TLC's "No Scrubs," a project that he says (and She'kspere's office confirms) came about as a result of his hooking the group up with the producer. "The average number of units per year over a seven-year-period that I can say I had my hands on is about 2.5 million," Mercedes says.

So why don't people know about Tony Mercedes? "My name is never mentioned in the who's who in Atlanta music specials, and I've done a lot more than a lot of [the ones who are]. I guess the frustrating part for a lot of these producers is that I'm not a producer. I'm just a person who has the ability to pass the green grass to get to the dirt, knowing that I can take that dirt and turn it into green grass. So, I can't do what Dallas [Austin] does, I can't do what Jermaine [Dupri] does, I can't do what Rico [Wade] does, but every year I'm gonna have a big record and I know they have to scratch their heads and try to figure out 'how the hell did he do it? And he utilizes noname producers with some half-ass artists and

he just hits every year. In 1997, Mercedes hit again when he In 1997, Mercedes hit again when he entered into a joint venture with LaFace Records. That union produced the smash hits "My Baby's Daddy" and "Splackavellie." In mid-1999, he was named VP of A&R for the

label. "I left the company before I received the first check." he says.

It was around that time that Mercedes and his wife lost their infant daughter to SIDS. "My daughter died the day before my birthday." he

recalls, "and when she died, I walked away from everything that was causing me stress. from everything that was causing me stress. And while he respects LaFace, Mercedes views his departure from the label as a positive move. "My company couldn't grow as long as it was under that umbrella and overshadowed by that umbrella. It's not a bad thing, but you can't be the man if you work for the man," he adds. Today, Mercedes is the man. "I'm making an attempt to do three things-to be black-owned, black-operated and black-controlled because, over the past eight years, I've learned how to count and now the numbers

on the front side don't seem as attractive as they used to be," he says. "I don't pick up the dime and miss the dollar anymore." Mercedes says the sheer mathematics of the music business motivates him to remain independent, "I can sell 75,000 albums on the street independently and make more money than I can make going gold through any

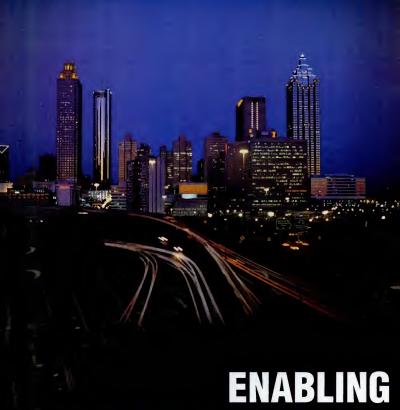
The current roster of Tony Mercedes Records consists of Pressha, Hot Girlz, Big Blac, Playa Poncho, Ghetto South and roncho, Ghetto South and Evol, whom Mercedes has anointed as the "newest female rap sensation." He says his goal is to sell product directly to consumers via media and the Internet. "If 1 sell the record to the dis-

tributor for \$7 and he sells it to the store for \$10 and the store sells it to the consumer for \$15.98, I'm missing a whole bunch of money. I'm only get-ting half of it, but I have 100% of the risk." In addition to the label, Mercedes is writing a book

about the music industry, working on a hip-hop magazine and putting together several film projects. He's also final-izing a benefit project for the SIDS Foundation. He says, "Each day promotes a different kind of struggle, a differ-ent kind of hassle, but at the end of the day I sleep good and it's a good thing to be able to look in the mirror



"People are not intimidated by me. People think. 'I can talk to him. He'll answer his own phone. He'll take a meeting.' I'm that person that will reach out and help anybody."



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ENTERTAINERS FOR THE NEW MILLENNIUM.

SUMMER 2000



Local Focus

Gaelle's Undaunted Underground Sound Thrives

As a product of Atlanta's thriving underground, singer/songwriter Geelle represents the city's unknown end undaunted—unknown to meinstream audiences and record executives and undaunted in the efforts to stay true to an artistic calling, even if it means never attaining commerciel success.

A native of New Jersey, Gaelle came to Atlanta to study business at Clark Atlanta University. "I put my aspirations for music aside to do one of those straight and narrow things," she recalls. "But when I got into college, I started doing music again so that I could have an outlet." The striking, charismatic singer says



Gaelle

that, for her, music was therapy. "I started writing down a lot of my feelings and viewpoints and they just started coming out in verse, rhymes and hooks, and I realized they were songs," she says. Reluctant to describe her sound, Gaelle says her

"I started "I started of my feelings and viewpoints down and they just started coming out in verse, rhymes and hooks, and I realized they were songs."

er sound, Gaelle says her unusle is layered with mulnusle is layered with mulher personal emotional todes. One day I might
feel a little more aggressays. One day I might
feel a little more aggressays. One day I might
feel silly and do somesays. The day I might
feel silly and do somemight do somemight do somemight do somemight do somemight do somemight do sometilke having hat freedom
because that's what an
assays where the creative
winds come over her.

Gaelle says the fact that

Gaelle says the fact that others have difficulty labeling her sound speaks to the music's breadth and eritistry. "Most people don't try to describe it. They just go, "I like it" or "It's a crossbreed of this and a little of that. "Mel, if it's so many other things, that means it's a whole beast of its own—but it's e friendly beast that people

can actually understand." Gaielle, whose deep, rich vocals add to her signature sound, composes most of her material with partner Eric Stamile, e classically trained plainst with e penchant for electronic rock. "I came from e gospel/Garibbean background because mit Halian and he's coming from a kind of classic mit Halian and he's coming from a kind of classic." The two of us together, with all of our influences, make up the sound, "she explains."

An underground loyelist, Gaelle is determined to keep her music pure and, although ahe's no stranger to songs for the Internationally excellent and sang three songs for the Internationally excellented Wardeu Projects 1998 "Progrem Yoursel"), ahe treads lightly when it comes to courful plate deals, opting instead to market her music wie the Internet. Nonetheless, she says, she remains open to possibilities.

—R.

ATLANTA

ATLANTA **at Night**

A Neighborhood Guide To Clubs And Venues

BY JEFF CLARK

atering more to visiting conventioners and tourist, the heart of downtown Altanta hast really been a great place to catch good live music in some time, but recent additions have certainly improved the options. Starting its life as a short-level Atlanta outlet of the House of Blast outling the '80 Ohyange, the Tabernade's thouse of Blast outling the '80 Ohyange, the Tabernade Indicated in a gorgeous multi-level 1912 Rapisit though the house of the third in a concret half, acts the Smashing Pumpkins, Tacy Chapman, No Doubt and Ani DiPranto have played her in recent months. The smaller basement

of the Tabernacle serves as a separate venue altogether, the Cotton Club, booking a mix of local performers and smaller-name touring

Eyedrum (253 Trinity Ave.) is a bare-bones performance space catering to more experimental, a New York's Knitting Factory. If I loud, fast punk rock is what york beginning to primples, Club 513 (518 Edgewood Awe.) offers generous multi-band bills of local and national acts. The crowd is mostly young, leathered and spiky. The live music choices in the

Midloom section of Atlanta (just on morth of Bowntown) run the gamut. Nightelubs like MJQ Concourse (736 Ponce de Leon Ave.) and Kaya (1068 Peachtree Ave.) and though both book live musicians on occasion. Kaya leans more to the hijp-hopythan end, while the Euro-mod beat stylishness of MJQ lends itself well to the local indie lends itself well to the local indie lends itself well to the local indie hop acts it brings in.

'Yn Yaya (246 (64 3rd 8.5) is a "Yn Yang Cafe (64 3rd 8.

Yin Yang Ca'ie (64 3rd St.) is a coay space near the Georgia Tech campus utilizing DJ talent and live acts. It has an electric vibe that can be, at turns, cool and seductive during its urban jazz shows and downright Innly on nights where the soul and hip-hop take over. Immense and dark, Magauerade

(695 North Ave.) divides shelf into two main levels. The bottom space is reserved for DJs and dancing, with each night of the week denoted by its own unique theme. Upstairs is a concert hall specializing in alternative, metal and punk rock from around the corner and around the world.

jour northwest of downtown, the Northaldes Tuvern (1058 Howell Milk Rij has hoppin little blues stake playing host to local del-timers like Cora Mae Bryant along with younger blues devotees like Seam Costello and Mudetat, Midstown is also a popular area in town for outmarked the state of the state of the state of the state of the Midstown is a three-day spring street party with mudiple stages, food and libations, while the rolling hills of Pedinom Park fortheceted by Predinoms Rd, 10th 8x and Momroe Dio July host to a variety of outdoor feets Virginal Hillinghous to a variety of outdoor feets Virginal Hillinghous to named because of the interaction

.

of its two primary accurse, is another bushing nightlife, and east of Midston. The trendy restraints and greek-eal-purpose bars attract neighborhood regulars and steek-earl revelers from Matanics outhing subsults, but the basement maise room at the Dark Horne Towern (816 N. Highband Ave.) is popular with the college crowd on any night of the week. Eager local modern-rock hopedits take up northy all of the hoodings at this small rudshylots. A couple doors down, Blind Willie 6 (28) N. Highband Ave.) It was not the couple of the co



Virginia-Highland, so named because of the intersection of its two primary avenues, is a bustling nightlife area east of Midtown.

> cheering on folks like Anson & The Rockets, Son Seals and Atlanta favorite Luther "Houserocker" Johnson. Stituated between the northern edges of Virginia-Highland and Midtown is the Ansley Park neighborhood, where Smith? Oldo Bar (1578 Piedmont Are.) offers two floors of carousing. The downstains street-level barroom is your basic towern, with food, darts, pool and, brew.

> where Smiths Othe Bar (1528 Feedmont Are.) offers two floors of caroning, The domeniant street-selved barrons in floors of caroning. The domeniant street-selved barrons in Upstain is an infirmet music room with a vague dimertheter rivel. They book mainly jammy whitehead collegeroet acts that pack the room, but this is a wonderful place ambition. Albant ast like Seely, on the old date they! play here. A short car ride away is the Red Light Cards (55) set a street of the contraction of the card musiciany provide most of the entertainment at this causal room which, despite ample floor space and high cellings.

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NEIGHBORHOOD

Capricorn Records' Sign Of Success

Students of soul music and Southern rock know the phoenix-like story of Capricorn Records-the label

was founded in 1969 by 29-year-old Macon, Georgian Phil Walden; it folded in 1979 amidst industry-wide ecession and Walden's battles with drugs and alcohol end, like the mythological bird that rises enew from its ashes, made its comeback in 1991, re-emerging as the renown birthplace of Southern rock.

A management firm helmed by Walden and his brother Alan was the springboard for Capricorn Records. But, in those days, Walden's roster consist-



Phil Walden

bands, but black soul singers; among them, Otis Redding, Sam and Dave, Percy Sledge and Johnnie Taylor, Walden's work with these ertists grew out of his passion for soul music, an emotional and organic sound that was indigenous to Macon. wasn't like we said we're going to this quaint little town to set up this music company



because it'll read well in

articles." he says, "It was just natural. In 1959, Walden hung out his shingle and declared Capricom Records open for business. Years leter, after the 1967 plane crash death of Otis Redding, he shifted gears, focusing less on black artists and more on Southern-bred rockers. "After Otis died, I literally felt that I had walked on the mountaintop, Walden. "As much as I loved soul music, I decided I wanted to do something

"I think that is 1 one of the reasons we've survived so long. We try to make everything as natural and original as possible.

different." Capricorn went on to launch the careers of the Marshall Tucker Band and the Allman Brothers, solidifying the Southern rock

Today, the label, which is housed in a renovated 1916 building in the heart of downtown Atlanta, has e joint venture with Island/Def Jam Records and a roster of about 14 artists. The most successful of whom are the electric rock band 311 whose current release, "Sound-system," is certified gold, end Cake, whose CD, "Prolonging The Magic,"

has been certified plat-

Welden says Cepricorn prides itself on putting the music first and shunning cookie-cutter artist-develop ment. "The emphasis has always been on the music end the creative side," he says, "and I think that's one of the reasons we've survived so long. We try to make everything as natural and original as possible. Look at the Allman Brothers—they're going on a 30-year career. That's no accident. Those are the kinds of things I'd like to be remembered for I never think about myself in terms of contributions. I think of myself in terms of how lucky I've been to be standing next to ell these great artists. I've been fortunate to be able to do it and do it well, and do it in the South."

THE SOUND OF THE CITIES

Around TOWN

Atlantan Jeff Clark Maps Out Where To Find Local Music



CRIMINAL RECORDS (466 Moreland Ave.)

HO for alternative rock, this modest-sized emporium is perpetually bustling with youthful customers of all shapes and interests, Staffed by a motley assortment of local musicians and indie geeks, Criminal also stocks a generous collection of underground comics, magazines and books, and boasts a

pretty good DVD selection, too. Periodic in-stores and live parking lot per mances, both from touring acts and local bands, are popular events.

EARWAX (1052 Peachtree St.)

This Midtown mart is the best place for Atlanta's hip-hop crowd to find what they're jonesing for, both new and used. Major players from the city's active urban music scene are regular customers.

SATELLITE RECORDS (491 Moreland Ave.)

(1121 Euclid Ave.)

They're just around the corner from each other in boho mecca Little Five Points, and between them they provide most of the techno turntablists in town with their wares. Both stores provide plenty of listening areas for DJs to sample the latest electronica, breakbeat, drum 'n' bass and remix vinyl, not to mention just being colorful spaces for club kids to hang during daylight

WAX N FACTS (432 Moreland Ave.)

A longtime fixture, this cramped and crowded store is stocked wall-to-wall with new and used vinyl albums-lots of imports. The decent CD selection focuses mainly on alternative and indie rock. There's also a thorough local music section.



WRAS, 88.5 FM

Georgia State University's student-run station boasts 100,000 watts. sending its indie-centric programming over most of north and cen-tral Georgia. New alternative/ underground rock is the rule of the day, with local groups occupying a healthy percentage of the playlist. The "Georgia Music Show," airing

Saturdays from 5-7 p.m., is the best place to hear a concentrated dosage of local rabble-rousers, not to mention live on-air performances. WRAS also airs plenty of other specialty shows, running the early 20th century music.

WREK, 91.1 FM

Georgia Tech's noncommercial station offers diversity in the extreme, with an adventurous unclassifiable playlist focusing on everything but the norm. Lots of specialty shows here, too-the best place for hearing local bands is "Live At WREK," from 10-11 p.m. on Tuesdays, which features local underground rockers and experimentalists playing uninterrupted for an hour or sometimes more

WKLS, 96.1 FM

The long-established album-rock mainstay plays The long-established alouin-rook in its regular few up-and-coming Atlanta acts in its regular rotation but has an hour-long show, "Stage 96" (Sundays from 9-10 p.m.), that focuses on local mainstream rockers

WHTA, 97.5 FM

Atlanta's commercial hip-hop powerhouse cer-tainly plays many of Atlanta's superstar urban players but also has a nightly feature, "Dig It Or Dish It," that previews brand new local talent, on which the listeners call in and voice their approval or otherwise.

WNNX, 99.7 FM

Atlanta's modern-rock powerhouse no longer has a local music show, but the station has been instrumental in launching the careers of Atlantans Shawn Mullins, Angie Aparo and The Marvelous 3, among others, via heavy regular

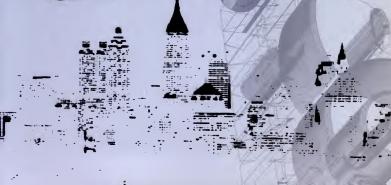
WMLB, 1170 AM A great little Gavin Award-winning alt-country

station just north of Atlanta, that plays an admirable amount of local releases from the likes of the Star Room Boys and Greta Lee in the reg-ular rotation. It's hard to pick up unless you're on the top end of town, but for those in the signal's range, it's a twangy treat.

Continued on page 42

Atlanta eked for Platinum, so we gave it to them!





Enter Rehab And Find Hip-hop Salvation

Alternative hip-hop duo Rehab is Atlanta's answer to artists like Limp Bizkit and Eminem—white guys with a lust for hip-hop and stranger-than-fiction life stories. Danny Alexander and Jason Brooks met at an Atlanta rehabilitation center, each trying desperately to extricate themselves from the demons of drugs and

extricate memselves from the demons of drugs and alcohol. Their salvation? Hip-hop.

"The first time I heard BDP and Beastle Boys, I flipped," recalls Alexander, who, prior to being signed, had a laundry list of petty crimes to his credit. "Hip-



hop was loud and clear. You knew exactly what Ithe artists) were saving, and it was the art form that I could best relate to. It just drew me in." Brooks agrees, "Hiphop was the music that made sense to me, more than any other kind out there. It felt like my natural art

Rehab's first single, "Storm Chaser" (Destiny Music/Epic Records), finds the group mixing it up with ATL ambassadors Goodle Mob. Tracks on their as yet unscheduled album reflect the real-life struggles of two young men who have battled addiction and mental illness and lived to tell about it.

"Hip-hop was the music that made sense to me, more than any other kind out there. It felt like my natural art

'I write about what I know, and half of that is mental hospitals," says Brooks, who is manic depressive. "I think people will respect what we're doing more, knowing that it's authentic." He says the group's anthem, "It Don't Matter And I Don't Care," is about "being in so much pain that you just

give up. It's that raw honesty and realness, coupled with their writing and vocal skills, that won over Destiny Music's Nate and Liwaza Smith. Those same qualities set off a bidding war among labels wanting to sign the group. Two months after meeting

the Smiths, Rehab was signed to Sony and heralded by the executives as the best thing since Vanilla Ice, sans the smoke and mir-

As the label readies a major marketing campaign, Alexander and Brooks continue their rehabilitative process by creating music that comes from and speaks to deep, sometimes dark, but always human, places. "Music saved my life," declares Brooks, who admits to having been suicidal. "It was the only light at the end of the tunnel, the only possible reason to live.
I didn't have much else. But now I feel like I get to live.
I feel like I be been saved." feel like I've been saved.

THE SOUND OF THE CITIES

AROUND TOWN Continued from page 40



CREATIVE LOAFING

The big alternative weekly has a sizable music section and the most comprehensive night-by-night cal-endar listings you'll find in the city. Diverse, if sometimes spotty, local music coverage.

STOMP AND

Upstart monthly magazine that focuses almost entirely on alternative rock music, local and otherwise. It's caustic and opinionated, but generally

ATLANTA JOURNAL-

The daily paper in Atlanta usually sticks to the mainstream sure bets with its music coverage. Still, its Friday edition includes a weekend music preview that gets a little more adventurous, with brief profiles on lesser-known local musicians often being a feature. Also in Friday's edition is a weekend live music calendar that's easy to navigate and fairly complete.



DARP

Dallas Austin's recording complex is constantly bustling with acts on his Freeworld label, plus others from the city's booming urban music community and out-oftowners like Erykah Badu. Mostly R&B, but the occasional pop or rock act will record here—Stevie Nicks was a recent client

DOPPLER

A seven-room complex with facilities for both broadcast and music recording. On the music end, Doppler caters primarily to Atlanta's urban music scene, although that business has fallen somewhat since Jermaine Dupri and OutKast opened their own respective studios.

SNACK 'N' SHACK

A small facility operated by Atlanta musician Rob Gal (of the Daemon Records band 6X), this friendly, low-cost room is popular with local alternative rock 'n' rollers

SOUTHERN TRACKS

Owned by former Joe South drummer Mike Clark and music publisher Bill Lowery, this recording facility is a favorite of rock producer Brendan O'Brien, who often brings in acts like Pearl Jam, Stone Temple Pilots, Korn, Rage Against The Machine and Limp Bizkit to lay down tracks. Indigo Girls, Matthew Sweet, Edwin McCain, Brian Setzer, Keith Sweat and many others have recorded here.

SOUTHSIDE STUDIOS

Jermaine Dupri's recently opened facility obvi-ously works with many of the acts on So So Def, plus other performers. Dupri is working with like Usher, Jagged Edge and Da Brat. Amenities include an indoor basketball court.

STANKONIA

Noteworthy Atlanta hip-hoppers OutKast own

this studio, which they use for their own projects as well as other urban music acts from the area.

STUDIO 1314

Highly touted rock producer Matt Serletic (Matchbox Twenty) is opening this studio by the year's end. Expect all of his Melisma Records signings to work here, in addition to modernrock acts from far and wide.

TREE SOUND

Large, state-of-the-art complex with lots of amenities for long-term stays. Collective Soul. Matchbox Twenty, Isaac Hayes, Angie Aparo and up-and-coming Atlantans Brand New Immortals have all recorded here recently.

ZERO RETURN

Operated by the alien misfits from Touch and Go's instrumental act Man Or Astro-man?, this new studio, set to open this summer, should prove to be a favorite with the indie rock crowd. Famed Chicago-based producer Steve Albini has been down to assist with the layout.



CAPRICORN

Phil Walden's revitalized label still releases its share of Southern rock. but these days it's as likely to be the sensuous bludgeon-core of luciler as it is a more traditional ues-rock act like Tinsley Ellis. Both of those Georgia-based artists, as well as ex-Drivin 'n' Cryin frontman Kevin Kinney, have new releases on the successful label, whose roster also includes funk-rock act

311 and guitar jammers Gov't Mule. DAEMON RECORDS

Amy Ray of Indigo Girls operates this eclectic independent label. Probably two thirds of the releases are from Atlanta-based musicians, running the gamut from folkie singer-songwriters (Kristen Hall) to rock (6X) to stylish trip-hop (pH Balance). A new video documentary, "A Decade of Daemon," is just out. A solo album from Ray is in the planning stages.

FREEWORLD ENTERTAINMENT Hot producer Dallas Austin's label, distributed

through Capitol. Signings include former Poison Clan rapper JT Money, Detroit vocal group Vega and 12-year-old Miami sensation Sammie.

EAPAGE

Founded by Kenneth "Babyface" Edmonds and future Arista chief Antonio "L.A." Reid. Its sizable roster includes some of R&B's most exciting current acts, including Allantans TLC, Goodie Mob, Donell Jones, Joy and OutKast.

MELISMA RECORDS

Producer Matt Serletic's new Arista-distributed label is currently working its first release, Atlanta singer-songwriter Angie Aparo's "The American." They recently signed their second act, Austin-based rock band Color

SO SO DEF

Producer/musician Jermaine Dupri's successful label, home to Da Brat, Xscape, Jagged Edge and, naturally, Dupri himself.





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THE SOUND OF THE CITIES

SPIRIT OF ATLANTA Continued from page 29

single, "Spaceship," on Melisma/Arista is receiving widespread local support, says Atlanta's cultural diversity accounts for its musical eclecticism: "You really don't have a sound that's gonna be driven by a cultural thing because it's a melting pot. I think that's why the whole notion of [a regional sound]

that's why the whole notion of [a regional sound] is sort of disappearing," Aparo says.

Producer Matt Serleit, who heads Melisma, agrees that the city's make-up has a lot to do with its creative breadth. "Alo to people grew up here, when it was a simpler town, and I think [the idea of diversity] is sort of ingrained in people's cre-ative thinking and what they think about other people." Serletic, whose one-year-old label is based here, says, though his company is international in

scope, that being in Atlanta makes sense: "I'm def-initely based in the south by choice. I think it's the largest untapped talent market left in the United

Prominent entertain-ment attorney Joel Katz says the trend toward musical diversity has been budding in Atlanta for several years, with more and more producers tapping local tal-ent for mainstream proiects. "There is so much activity that knows very little boundary right now in terms of the actual defini-

tive type of music that these musicians are making," he says. Citing Dallas Austin's recent work with Stevie Nicks and Serletic's work with Carlos Santana and Aerosmith, Katz believes Atlanta music represents a "cornucopia" of influences that defies genre and stereotypes. "The sound is certainly an international sound," he says, stressing that Atlanta-based artists, record compa-nies and producers are "selling all over the world. And I think that's good." He adds, "It's good for those artists, it's good for those producers, it's good for ur music business in Atlanta. It's good for the overall business climate in Atlanta which benefits tremendously from having this industry here. It's like

Like many music pundits, Katz won-ders about the impact of Arista's acqui-









Kevin "She'kapere" Briggs

"It's good for those artists, it's good for those producers, it's good for our music business in Atlanta. It's good for the overall business climate in Atlanta which benefits tremendously from having this industry here. It's like a big tree." -Joel Katz, attorney

sition of the city's pre-eminent label, LaFace Records, and about Antonio "L.A." Reid's departure from the city to head up Arista in New York. "I think [Reid's position at Aristal will be a good thing for Atlanta because he has such knowledge of the depth of musical aptitude here and he will continue his own working relationships with these people when he moves into this new position." Shakir Stewart, VP of Creative Affairs for HITCO Music Publishing and A&R Consultant at LaFace, says that with new pop artist Pink, Reid has already stepped outside the box-and other artists, writers and producers want to do the same. "They're reaching out and entering the world of pop and alternative music as well as some Latin music," he says. "These young producers are realizing that they're not just limited to urban music. There's a whole global music scene and, right now, Atlanta is on the verge of touching that."

One of Stewart's producers who has already extended his reach is Kevin "She'kspere" Briggs who recently completed production on Sinead O'Connor's upcoming album. Briggs, who moved to Atlanta two years ago from Long movet to Mainta two years ago from Long Beach, Calif., says the city's music scene was "like a haven, full of opportunities." But he always hoped that the creative community would become more integrated with R&B and rap probecome more integrated with R&D and rap pro-ducers being introduced to pop and country and vice versa. Today, Briggs says that the city's potential is limitless. "There's no telling what's going to happen here," he adds. "It's becoming so powerful that there aren't too many records from any genre being done without an Atlanta producer on them.

Entertainment attorney Monica Ewing, who represents Joi and 112, says the trend in Atlanta

is a by-product of a larger trend. "I think that, as music changes, you're seeing are industry changes," she says. "As we get edgier, it's becoming more difficult to catego rize music. It's harder to identify a true R&B artist, a true pop artist, a true jazz artist. As that continues to happen, the lines of definition are going to continue to blur

STRENGTH OF THE UNDERGROUND

A fan of alternative music, Ewing says At-lanta's real strength is buried underground: "The underground scene

produces some of the most powerful and some of the strongest stuff we're putting out. I believe that is what the trend is going to be."

Nate Smith, CEO of Destiny Music, says he seeks out Atlanta's cutting-edge, genre-bending artists. "I hate doing traditional stuff. I look for people who want to make a difference. You have to look for that, but you have to look in places where people don't want to look," he says. "None of my artists were found in showcases. I want the new thing and, in order to get it, I have to search where other people are not." While much of Atlanta's music community is excited about the city's new slant on music, not everyone agrees that the time is right for a revolution. Artist/producer/label executive Jermaine Dupri doesn't think his hometown is ready to shed its R&B

and hip-hop gear in favor of more alternative garb.
"Atlanta is an urban kind of town," he says, "It's gonna be interesting to see if we can get into other types of music. Maybe in about five years it'll be big on that side but, right now on the urban side, there's still a lot of room for growth

Dupri admits that he'd like to eventually sign a rock band to his So So Def Recordings label and that he's sure he can find and develop such an act without going outside the city but he says his immediate goal is to prove that Atlanta is a "here-to-stay music base." He affirms, "I get tired of people saving that Atlanta could possibly be the new Motown. It is the new Motown. There's no other place generating music like we are. The train to the top has to stop in Atlanta."

Serletic echoes part of that sentiment, "I'll be travelling somewhere, be it New York or anywhere, and the amount of songs that come across the radio that are made in Atlanta is unbelievable. It rivals, or maybe surpasses at times, New York or L.A. and people have no idea."

But, unlike Dupri, Serletic says the walls are crumbling.

"I think, on a fundamental level, it comes down to creative ity," he says. "Music is responsible for widening people's minds and breaking down barriers, and one of the last remaining barriers is genres. If there's any city that can break down those barriers, I believe it's Atlanta."



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INDEPENDENT HOTBED Continued from base 32

While partnering with a major would ease the strain on the couple's pockets, Thompson admits that it would also lessen their percentages on the back end. "But the question we have to ask ourselves is, how long can we continue tion we nave to ask ourselves is, how long can we continue to support our artists in terms of promotion and market-ing? she says. Staffed solely by the Thompsons, Unplugged out-sources publicity as well as radio, video and street promotion—all of which are restricted to the East Coast for now. Despite the financial demands, not every indie has major league dreams. Two-year-old Don't Think Records. whose inaugural act is a pre-adolescent hip-hop foursome called Incredible Crew, sees independence as the ultimate goal. Label president Thomas Barrella, a former computer entrepreneur, says, "Knowing as much as we know about business, we know that we need to stay in control and determine our own direction and have our destiny in our own hands. We won't give that up because then you're just waving in the wind. Any business where you can't set your own direction is not worth having." Like Unplugged, Don't Think farms out essential services and strives to project a major-label image from its fan-friendly Web site to the styling of the act

Distributed nationally by Red Eye Distribution, Don't Think has slated summer releases of "Why. the single by Incredible Crew, and the kick-off album from sublabel Presidential Suite, headed by Demetrius "DD Red" Pugh of Another Bad Creation.

Born 4's Bonner agrees with the Don't Think phibosophy. Citing the success of client Clatown Records,

on the Billboard charts, Bonner encourages independence. "Think about how far you've come by yourself, she says. "It hasn't been easy, but imagine how far you can go and the control you can have if you can hold out for a minute and get this record up a little higher by your-self. Once the majors get it, you have no say. They direct your path from then on. Try to sell a hundred or two hundred thousand albums, call that your platinum and go make anoth-

er record. But, for some indies. that's easier said than done. Mac Lawson, president of Ritchie Mac Records, has struggled for years with his label. Last year, he released a single by Decatur rapper Poppa

"Majors had gotten kind of lazy and independents came around doing the things that majors used to do. The indies were aggressive and really went at it hard. They have a passion because they're hungry. Majors tend to wait because they have the luxury...

> -Candis Bonner. **Born 4 Entertainment**

Charm, hired an independent radio promoter to work the southeast and got good results. The record was added by sommeas and got good resure. The rectors as added by more than 40 stations, but the project ran out of gas when Lawson ran out of money. "We heal the momentum and then we ran short of funds before we could get snatched up by a distributor," says Lawson, who describes the plight of many indies as a catched 22. "People were interested in investing capital in my company but they wanted to see Continued on page 44

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AGEE You're The Reason

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EXHALE
4 SHADES
REGINA
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Educated at the Berklee School of Music, Oliver built his own studio and worked with Steven Ford and other renown talents. His debut album features the single, "I'll Get By."



SAISON I Believe

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THE SOUND OF THE CITIES ATLANTA

INDEPENDENT HOTRED

Continued from page 46

that distribution was in place and the distributors wanted to know without a shadow of a doubt that you have some product that they'll be able to sell. As an independent, you have to struggle and try to keep things going financially until you secure distribution.

Though he describes the task as frustrating, he says the rewards are worth the challenge, noting, "It's unfair and

us." He adds that the company has recently partnered with hot R&B producer She kspere, who now has an office in PED's 80,000-square foot digs in Alpharetta and will produce two albums for them this year.

With a staff of 120, PED is equipped to compete with major distributors. Gordon says, "Independent distributors have the ability to pay more attention to our artists because we're not that brg. We have sales reps all over the country, many of whom have worked for major distribution companies, and we understand both sides of that

"We know that we need to stay in control and determine our own direction and have our destiny in our own hands. We won't give that up because then you're just waving in the wind."

-Thomas Barrella, Don't Think

it's fair because, if a record does break, you're pretty much in there but it's just a real struggle beforehand, trying to make something from nothing." Nonetheless, Lawson says he's committed to remaining independent and will continue to work his label's four remaining projects. "I still have to remain independent because it's a real crusade out here," he says. "We definitely have to hang in there for the long haul.

A FINGER ON THE PULSE

Brent Gordon, president of PED Distribution, appreci-ates Lawson's kind of commitment and that the company makes it easier for labels like his to "hang in there." As the biggest independent distributor in the city, PED Distribution, formerly known as Intersound Distribution, has its finger on the pulse of the independent market. In addition to marketing, manufacturing and selling product for its own independent labels—Platinum Urban, Platinum Nashville, House of Blues, CGI and Intersound-PED distributes 18 other indies specializing in everything from reggae and jazz to new age and electronic

Gordon says the services they provide the distributed labels range from manufacturing to marketing. "Each deal is different." he says. "Some labels send us finished product and others we do the manufacturing for. It depends on what services they bring to the table and what they need

us to provide.

While not all of PED's labels are Atlanta-based, Gordon says the company makes an effort to work with local talent. "If there was an Atlanta-based label and there was a New York-based label and one had better music than the other and I could only work with one, I'd choose the one with the best music," he says. "But we certainly encourage and have reached out to some of the Atlanta-based labels and hope that they will come and do their distribution with fence. We are an independent that has learned a lot from our affiliations with majors and we know how to get the most out of the product. Bonner says it's that kind of symbiotic relationship

between majors and indies that has helped the independent climate in Atlanta. "It has changed," she affirms. "Majors had gotten kind of lazy and independents came around doing the things that majors used to do. The indies were aggressive and really went at it hard. They have a passion because they're hungry. Majors tend to wait because they have the luxury, but when you're an indie and this is your last \$200, you don't have that luxury," she says. "There have been a lot of independent hits that have jumped to majors because majors have been coming to Atlanta and picking up independent releases that are doing well."

Bonner says that, while the Atlanta press remains a bit snotty" towards local indies, radio is starting to take notice. There used to be a time when, if you were an independent label and you went to radio, you had to talk to an intern, but now independents, while they're not on par, are getting on because they've proven they're successful," she says. "A lot of those hits came from the grassroots level. They didn't have airplay but they were selling. Somebody like V103, who does research, saw those sales on records they weren't playing so they had to pay attention." Unplugged's Thompson says the key to getting and

keeping the attention of major players in radio, press and the record business is having the confidence to compete and the faith to persevere. You have to really believe in your project from day one-from the time it's presented to you until you see it come to fruition," she says. "We helieve in our projects. We believe in our acts, and we believe they can stand right up there with the big boys.

ATLANTA AT NIGHT Continued from page 38

still has the vibe of a cozy den.

East of Downtown, East Atlanta Village has, in the past two years, become one of the city's coolest alternative nightlife destinations, with a funky bunch of upstart bars, restaurants and music clubs helping revitalize what had previously been one of the shabbier junctions. The **Echo** Lounge (551 Flat Shoals Ave.), operated by Seattle transplant Janet Ridgeway, is dark, loud and bare-bones, with that classic warehouse-turned-rock-club feel. Popular with fans and bands alike, the Echo books an edgy mix of national acts like recent sell-outs the Donnas and Nashville Pussy to popular local bands like Jucifer and The Tom Collins, Just up the street, The EARL (488 Flat Shoals Ave.), or East Atlanta Restaurant and Lounge if you want to get more specific, pulls from Atlanta's alternative-rock set for most of its bookings (Matador's Cat Power, a.k.a. Chan Marshall, is a regular performer), although they'll have one or two touring headliners every month. The EARL's music room is in the rear, set off by a short hallway from the front barroom, which is inevitably packed to the gills on weekend nights with seemingly every would-be rock star and scenester the city has to offer.

Long regarded as Atlanta's alternative mecca, Little Five Points has lost some of its hip appeal since East Atlanta's been buzzing, but the neighborhood's live venues remain favorites among a great number of

music fans. The eight-year-old Star Community Bar (437 Moreland Ave.) has built its reputation on roots, rockabilly and insurgent country acts (an appropriately tacky shrine to Elvis Presley just inside the front door attests to where the club's allegiance lies), but, as regular visitors know, just about any brand of rock 'n' roll is welcome. Local favorites like Truckadelic, Catfight and the Star Room Boys make regular showings, while Alex Chilton and Alejandro Escovedo

were among recent touring acts passing through.

Across the street, 9 Lives Saloon (1174 Euclid Ave.) will bring out the headbanger in nearly everyone. Decorated like a teenage KISS fan's ideal basement party pad, it's a regular hangout for the denim, leather and teased hair set. Local hard-rock and metal bands take up most of the bookings. And about a two-minute stroll down the street you'll find Variety Playhouse (1099 Euclid Ave.), a 1,000 capacity theater with some of the best sound and most eclectic bookings in town. It's a great place to see per-formers like Lee "Scratch" Perry, Vic Chesnutt, Junior Brown or The Magnetic Fields, all recent headliners.

Recently receiving some unfortunate national media coverage due to a spate of celebrity-connected late-night rimes and cries from concerned residents for an earli 'last call" (Atlanta bars can currently serve until 4 a.m. most nights), Buckhead is without a doubt the big nightlife mag net in the city. Its streets, sidewalks and bars are literally overflowing with boozy bodies on weekend nights, well into the wee hours. Yet most of the clubs in this neighborhood, north of Midtown, book no original live music, offering instead the bankable draw of dance DIs and cover bands. Still, CJ's Landing (270 Buckhead Ave.) offers rock bands Still, CA'S LANGING (270 Buckhead Ave.) others rock bands and singer-songwriters that appeal to college-age partiers, while The Roxy (3110 Roswell Rd.) is a mid-sized theater venue bringing in touring acts like The Cure, Michael McDonald and Bloodhound Gang. And ahout a mile north of the heart of Buckhead, in an otherwise generic strip shopping center, the Brandy House (4365 Roswell Rd.) has carved out a niche by catering to the college Deadhead/ Phish crowd with bookings like John Popper, Merl Saunders and Atlanta's Col. Bruce Hampton.

Several miles due east of Midtown, Virginia-Highland and Little Five Points' laid-back Decatur offers the reas suring vibe of a small town mixed with the moneyed trendiness that living near a big city allows. Downtown Decatur is mostly peppered with stylish, funky eateries, but sticking out among them is Eddle's Attic (515-B McDonough St.), a nice, reliable music venue that showcases Atlanta's acoustic singer-songwriters. This is where Shawn Mullins strummed for years before getting his national shot, and the Indigo Girls still play the occasional surprise gig.



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oth Endeavor. George Clinton is recording a new Mammoth Records album at Doog House Studios in Clarement, Calif. Producer Meech Wells poses with Clinton, left, during a break in the proceedings.

Epic Answers 'Who Is Jill Scott?'

Philly-Based Singer/Songwriter Debuts On Hidden Beach BY GAIL MITCHELL May 24 a 12-inch remix with Mos Def ment that shows good-not just

LOS ANGELES-Back in the day the ultimate compliment for a record was a simple yet telling comment: You can drop the needle down anywhere and hit something good.

Well, that concept definitely applies to singer/songwriter Jill Scott's debut album on Santa Monica, Calif.-based independent label Hidden Beach Recordings, "Who Is Jill Scott?," due in stores June 27. The poncommercial lead track being spun off the Epic-distributed project is "Love Rain," which will be serviced to radio in June. On

will be sent to mix shows and clubs This isn't the first time listeners have been treated to the Philadelphia

native's imagery-rich aural vibes. In addition to co-writing the Roots' Grammy-winning "You Got Me." touring with the celebrated hip-hop crew, and appearing on "The Roots Come Alive," Scott has been featured on a host of albums since signing with Hidden Beach in 1999: "The Wood." "In Too Deep.

and "Wild Wild West"; Will Smith's Willennium"; and Common's "Like Water For Chocolate When asked to describe herself musically, Scott laughs. "I get asked that a lot," she says. "Basically I just hope this is the beginning of a movecatchy-music is coming back, with live instruments and singing from the soul. What I do is soul music

Scott's brand of soul music fuses R&B. iazz. blues, and hip-hop with real life in a manner concerting of the musical. ly rich '70s. It has also

invited comparisons to such contemporaries as Erykah Badu, Grenique, and Lauryn Hill. "To latch on to new music, people often compare an artist to someone else-just

like Con Funk Shun was compared to Earth, Wind & Fire in the '70s," says DJ Jazzy Jeff (aka Jeff Townes), whose Philadelphia-based A Touch of Jazz Productions produced Scott's debut. "But I don't think she sounds like any-(Continued on page 53)

Overbrook To Merge With The Firm; Black Music Month Calendar Heats Úp MERGING MANAGEMENT FORCES: Overbrook

Entertainment headed by James Lassiter is merging with the hot personal management team of Jeff Kwatinetz and Mike Green-hotter known as the Firm. The Overbrook client roster includes Will Smith and Jada Pinkett; Lassiter is also partnered with Smith in Interscope-distributed Overbrook Music. The Firm handles such high-wattage clients as Backstreet Boys, Michael Jackson, Korn, and Limp Bizkit.

Details regarding a possible new company name, Lassiter's future role and that of other Overbrook Entertainment executives, and whether the merger affects

Overbrook Music could not be determined by press time. Overbrook spokesman Stan Rosenfield would say only that a merger is happening and details are being finalized. Other sources say that Overbrook has a first-look deal with Universal and that 20-plus movie projects are currently in development.

The Rhythm and the Blues

by Gail Mitchell

CONFERENCE CALLS: Black Music Month 2000 heats up with the June 2-4

City of Dreams (COD) seminar, this time switching locales from New York to Washington, D.C.'s Barcelo Radisson hotel. The major players in this event are radio chain Radio One, Roc-A-Fella, and Bad Boy, Various showcases and panels covering music, fashion. media, and sports will be the order of the day, with Ruff Ryders CEO Chivon Dean a featured guest on the "Women In Power" panel, COD, whose Web address is city-of-dreams.com, will host another seminar in November in Los Angeles.

"Get Connected; Music, Technology, And You" is the theme of the Urban Focus Music Foundation's (UFMF) fourth annual confab. June 24-25 at the University of Southern California (USC) in Los Angeles. This year's conference-saluting both Black Music Month and L.A. Music Week (June 23-29)—becomes a dual event with the advent of UrbanFest L.A. a musical festival featuring such confirmed acts as Ideal, Common, Dwayne Wiggins, the Spooks, Kina, Mary Mary, Avant, and De La Soul, Panelists ranging in scope from Electronic Urban Report's Lee Bailey to actor Laurence Fishburne to Ground Level Distribution's Ken Francis will discuss how industry aspirants can break into the business. Wherehouse Music/CheckOut.com, USC, radio station KKBT L.A., and the National Academy of Recording Arts and Sciences are sponsors; proceeds benefit UFMF, Music & Kids Inc., the Rhythm & Blues Foundation, and KRS-One's Temple of Hip-Hop.

GIVING BACK: During a five-year break between studio albums, veteran drummer/keyboardist Gene Dunlap has been courting a new set of fans by teaching inner-city youths in his hometown of Detroit. It was that motivation that inspired him to go back into the studio to record "Tales Of The Phatman," the follow-up to his 1994 Avenue Jazz debut, "Groove With You." This sophomore Avenue Jazz set—released April 25—features Dunlap's creative nod to such R&B hits as the Angela

Winbush-penned "Lay Your Troubles Down" and Janet Jackson's "Got Til It's Gone. as well as the hip-hop "Last

Night, Night Before "It wasn't until I played the Jackson tune for my students that I became motivated to make a new album. says Dunlap. "The end result is a product of their influences on me

As a hobby, Dunlap—who's played with the likes of Earl Klugh and Roy Ayers-

started building and repairing computers plus tutoring on the side, which he parlayed into a computer teaching job at a local high school. He's now teaching at the Motor City's Colin Powell Academy (kindergarten to eighth grade). "It's different dealing with younger students.
You have to have a lot of patience," says Dunlan, who still performs on weekends and plans to tour in support of the album. "I had been discouraged by the music industry and took a little break. But I'm glad to be back."

COURT SIDE: During a May 8 press conference in Washington, D.C., Herb Feemster (aka Herb Fame) of Peaches & Herb ("Reunited," "Shake Your Groove Thing") discussed his recent lawsuit against Sony Music Corn. Filed April 24 in U.S. District Court in Maryland, the complaint alleges that Columbia Recordsnow Sony Music-has failed to pay Fame royalties for Peaches & Herb and that he didn't receive any royalty statements for a 28-year period (1970-98). He also contends that in the process of withholding royalty payments, Sony breached its recording agreement by wrongfully paying said royalties to undisclosed producers of the singing duo, popular in the late '60s and on into the '70s.

Fame is asking for damages in excess of \$1 million. Sony executives could not be reached for comment. prior to press time.

Violator's Mona Scott Talks About **Urban Credibility & Music Politics**

president of New

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject is Mona Scott, who is co-owner and president of Violator Management with partner and CEO Chris Lightu The management wing-whose roster includes Missy Elliott, Busta

Rhymes, and Q-Tip-joined forces earlier this year with Michael Ovitz's Artists Group Management (AMG) to establish a new AMG R&R entertainment

division based in New York In March the company's Violator Records arm switched affiliation from Def Jam to Loud Records, with Lighty joining Loud as executive VP and Scott overseeing the day-to-day operations of the management division. Prior to joining Violator, Scott worked with several producers, most notably Tone and Poke (aka the TrackMas-

tero) Were Violator's recent strategic alliances always part of a grand master plan or something that just happened?

There was always a plan to take the company as far as it could go in music and then leverage that success to branch into different areas of entertainment and media. Violator's growth has definitely been by design.

What strengths does Violator bring to its new relationships?

Our biggest strength is an unde-

niable credibility in the urban ma ketplace. We also offer a structured, systematic approach to marketing, promotion, and management that is

not often seen in our genre of music. What's the greatest challenge

faced by the black music industry today?

Lack of creativity and a desire to cultivate new tal-If you could change one thing about the music industry, what would it be?

> The politics, which more often than not supersede the creative process

How does the Internet figure into Violator's



expansion plans. AMG is extremely aggressive and progressive in new media, and we are currently closing an Internet deal for ViolatorWorld. com. Our ultimate goal is to develop a fully interactive, hip-hop lifestyle

Where do you see Violator in five years?

Our five-year goal is to expand and develop in the areas of film. television, and new media-creating unlimited opportunities for our artists to break rules and do the unexpected. MARCI KENON

Billboard. TOP R&B/HIP-HOP ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAMP

						50	47	41	25	YOUNGBLOODZ CHET GAYSICNILAFACE PLOSAMARISTA (LO. 38/26/38) AGAINST DA GRAIN	
			8.		8	81	48	47	33	YOLANDA ADAMS ELEKTRA ENGREES ELLONGE SHE MOUNTAIN HIGHVALLEY LOW	Τ.
MEX	WEEK	2 WKS	WKS. C	ARTIST	PEAK	52	45	35	15	THE LOX RUFF HYDERS 4905999/INTERSCOPE (12 90/16 90) WE ARE THE STREETS	Т
₹₹	33	28	35	IMPRINT & NUMBER/OISTREUTING LAKEL ISUSGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/COI	5.5	53	44	38	7	FRED HAMMOND & RADICAL FOR CHRIST PURPOSE BY DESIGN	т
_				No. 1/Hot Shot Debut		(54)		EW Þ		VING YANG TWINS COLUPARE 1006 110 SW16 SW III THUG WALKIN'	+
1		WÞ	1	504 80YZ NO LIMIT 50722*/PRICEITY (1) 1 98/17 981 1 week of No. 1 GOODFELL//S	1	50	45	46	3	DEAD PREZ LOUD 1867* (10 Suns 98) LET'S GET FREE	+
2	2	1	1	JOE JNE 41703 (11 98/17:98) MY NAME IS JOE	1	(56)	62	60	15	TRIN-I-TEE 5-7 NAME AND SOMEON TRICKS OF THE SHOP OF THE SPECIAL LOVE	+
2		-	2	TONI BRAXTON LAFACE 2606/9ARSTA (11 SWIR SE) THE HEAT	2	3	81	57	2		+ 3
8	1	2	8	CARL THOMAS BAD BOY 73025MRISTA (10.99/16.98) EMOTIONAL	2	(38)	55	50	_	METHRONE CLATOWN 2000 (LL 36/36/36) MY LIFE	+
2	2	-	1	DA BRAT 50 50 DEFICOLUMBIA 69772*CRG (11 9H EQ17 98) UNRESTRICTED	2	56	57	62	50	2PAC + OUTLAWZ ▲ AMARGISEATH ROW 490+13*/WITERSCOPE (12 96/18 90) STILL I RISE	Н
8	2	2	2 21	SOUNDTRACK ▲ BUOKGROUND HICSZYMBEN (11 9617 98) ROMED MUST DIE — THE ALBUM	1		57	51	33	DAVE HOLLISTER ◆ 30' SQUAD DELAWNORUS HISSON'S HITTERSCOPE (11 96/17 90) GHETTO HYMNS	+
1	9	4	23	DMX ▲* RUTT RYDERSIDET JAM 546933*1DJMG 112 9818 981 AND THEN THERE WAS X SISQO ▲* DRAGON DEF SOUL 546816*10JMG 112 9818 981 UNLEASH THE ORAGON	2	60		- /-	- 77	BRIAN MCKNIGHT ▲* MCTOWN 153228 LN WERSAL432 9918 98: BACK AT ONE	+
8	-	-		****	- 2	61	53	55	21	JUVENILE ▲ CASH MONEY 542179UNIVERSAL (12.98/18.98) THA G-CCOE	+
9	10	8	19	AY-Z ▲* RX AT CLAST MM SM822*1D MG (12 94/18 96) VOL. 3 LIFE AND TIMES OF S. CARTER	1	(F)	١			PACESETTER -	1
(10)	12	10	30	DONELL JONES ● #Y004CH9816634 ACE 260H04857A11CH9616-981 WHERE I WANNA BE	6	62	74	94	3	69 BOYZ JAMEDOC HOLLYWOOD 490636/HOME BASS (11 9617 98) 2069	1
11	4	-	2	CYPRESS HILL CO IMMEA COOKSISTS IT ON CO TROPS SKULL & BONES	4	63	54	56	30	SOUNDTRACK • COLUMBIA 69924CRG (1) 96 EQ(1) 960 THE BEST MAN	1
-			١	GREATEST GAINER	1 . 1	64	60	53	34	EVE A LET THERE BE EVE—RUFF RYDERS' FIRST LACY	
12)	14	17	16	JAGGED EDGE ● 50 50 DEF TOLUMBIA ERBIZ CRG (10 98 (G/17 98) J.E. HEARTBREAK	1	(65)	66	65	3	VARIOUS ARTISTS THUMP 571103 (10 98/15 98) LOWRIDER SOUNDTRACK 13	1
13	. 11	6	6	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11 98 EQ97 98) YEEE AH BABY	1	66	56	63	4	THE PHAT CAT PLAYERS PARLANE MOSE (15 98 CD) IIII MAKE IT PHAT, BABY!	t
14	7	-	2	MYA UNIVERSITY 4906401/INTERSCOPE (12 98 18 98) FEAR OF FLYING	7	(67)	69	64	23	THE NOTORIOUS B.I.G. A' BAD BOY 73023*ARISTA (31 98/17 98) BORN AGAIN	+
15	13	9	25	DR. DRE ▲* AFTERWATH 4904867/INTERSCOPE (12 98/18 96) DR. DRE — 2001	1	68	63	58	21	SOUNDTRACK PROBITY 23122* (11 94/17 96) NEXT FRIDAY	+
16	15	31		SOUNDTRACK OVERBROOK 39003 NEW LINE (12 50) 3 981 LOVE AND BASKETBALL	15	(69)	72	71	25	KURUPT ANTRA 2001*ARTEMIS (10.98/16.96) THA STREETZ IZ A MUTHA	+
17	17	11	9	GERALD LEVERT ● LASTWEST 62147555 (1) 9817 981 G	2	70	71	59	3	WILLIAM BECTON AND FRIENDS B2K, PROPHETIC SONGS OF PROMISE	+
(18)	22	20	12	SUPPLIES EAT, TATIO BY 275 AG 110 96 17 96 BOOK OF THOUSE CHAPTER A.A., YERSE 47	8	-				DEDICATION DESCRIPTION BERLEVILLE PROPRIETO SONGS OF PROMISE	+
19	16	14	9	BLACK ROB ● BAD BOY 730264-WRISTA (11 96/18 98) LIFE STORY	1	71	65	61	26	MONTELL JORDAN ● 067 5004. 546714103MG 111 98/17 980 GET IT ONTONITE	-
20	20	15	10	BONE THUGS-N-HARMONY A SIN- SMALLER FROM SMALL SMALL BETNIHRESURRECTION	1	12	76	67	33	METHOD MAN/REDMAN ▲ DEF JAN 546609-10,MG (11 96/18 98) BLACKOUT!	
21	18	12	7	ICE CUBE WAR & PEACE VOL. 2 (THE PEACE DISC)	1	73	58	75	10	J-SHIN SUP NISUBERTLANTIC 83256"-AG (10.98-)6-981 MY SOUL, MY LIFE	
(22)	NE	WÞ	1	MARY MARY CECOLUMBIA 637/GOCRG (10 98 EQ:16 98) THANKFUL	22	(74)	59	49	3	TUPAC SHAKUR HERB IN SOUL SOUNDS 54377/LIGHTYEAR (1) 98:16 98: THE LOST TAPES	
23	19	13	7	DRAG-ON HUFF RIDERS 490609*/INTERSCOPE (11 96/17 98) OPPOSITE OF H2O	2	(75)		EW P	1	SOUNDTRACK (SUAND 542473/03/MG (31 96 17 96) THE '70S	
24	21	16	6	RAH DIGGA FLPMCOLELEKTRA 62386* 6ES (13 98/17 98) DIRTY HARRIET	3	76	68	66	27	LIL' WAYNE ▲ CASH MONEY 153919/1/N/VERSAL (11 98-17 98) THA BLOCK IS HOT	
25	24	22	7	TRINA SUP N-SUDGATLANTIC 83212*1AG (10 98)16-98) DA BAOOEST B***H	- 11	n	78	74	25	BOB MARLEY ● TUFF CONGISSIAND SHEADY-REAMS 111 98:17 981 CHANT DOWN BABYLON	1:
26	23	19	3	TONY TOUCH TOWNY 80Y 1347* (11 9817 98) THE PIECE MAKER	19	(78)	85	98	52	SNOOP DOGG ▲ NO LIMIT 50052*PRICRITY (I I 98/17 98) NO LIMIT TOP DOGG	\perp
27	28	23	.13	DRAMA ● TIGHT IN LIFE/ATLANTIC 83309*IAG (10.98/16.98) CAUSIN* DRAMA	11	79	73	77	18	KELIS VIRGIN 47911*111 98/16 96 1 KALEIDOSCOPE	1
28	25	18	41	DESTINY'S CHILD A" COLUMBA 698724CPG 13 88 EQ17 98 THE WRITING'S ON THE WALL	2	80	77	68	12	AMEL LARRIEUX 550 MUSIC 69743 (EPIC 123 96 EQ16 96) INFINITE POSSIBILITES	
29	27	21	41	MACY GRAY ▲' ETIC 69490* (L1 98 EQ17 98) IRE ON HOW LIFE IS	9	81	80	80	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR FAMILY AFFAIR	Τ.
30	31	27	38	MARY J. BLIGE ▲ MCA 111929* [11.98] T 36. MARY	-		-	-	-	SOUNDTRACK GHOST DOG: THE WAY OF THE SAMURA! — THE ALBUM	+
31	26	25	6	COMMON MCA 111970* (11 98/17 98) LIKE WATER FOR CHOCOLATE	5	82	64	52	4	WU-TANGRAZOR SHARP 637941 EPG 1, 198 EQ 16 960	13
32	29	24	16	D'ANGELO ▲ CHEERA SOUND 48499~VIRSIN (12 98/17 98) VOODOO	1	(83)	RE-	ENTRY	75	2PAC ▲* AMARUSEATH ROW 490301*NNTERSCOPE (19 96/24 98) GREATEST HITS	
33	30	30	10	BEANIE SIGEL ROCA FELLASEF JAM \$46621*MDJAG (11.96/17.98) THE TRUTH	2	(84)	RE-	ENTRY	3	E.S.G. WRECKSHOP 5552 (1) 98/16 98/10	1
(34)	36	45	63	EMINEM ▲* WIS WITERMATH 490287* INTERSCOPE (12 98/18/98) THE SLIM SHADY LP	1	85	90	34	27	MARIAH CAREY ▲ COLUMBIA 63800°/CRG (11 98 EQ/17-98) RAINBOW	
35	34	32	14	SNOOP DOGG & THA EASTSIDAZ ◆ SNOOP DOGG PRESENTS THA EASTSIDAZ	5	86	79	79	60	GINUWINE ▲ 550 MUSIC 69598*(0°PC (1) 98 EQ (7 98) 100% GINUWINE	
36	33	29	7	THE MURDERERS WHICH NO. CC (240-4) SPECIAL CO. (SECTION INV GOTTI PRESENTS THE MURDERERS	2	87	87	81	15	GUY MCA 112054 (11 98/12 98) III	1
37	32	28	5	PINK UFACE 26062/MISTA (11 98/17 98) CAN'T TAKE ME HOME	23	88	70	72	7	TAMAR DREAMINORNS 4501 IQUINTERSCOPE IS 96/12 96/100 TAMAR	
38	35	26	7	VARIOUS ARTISTS ● WWF. WORLD WRESTLING FEDERATION — ACGRESSION	10	89	92	97	54	B.G. ● CASH MONEY 153255UNIVERSAL (1) 98/17 981 CHOPPER CITY IN THE GHETTO	
39	37	37	28	MRDRITT SELVE (\$1.00 1) 40 11 400	15	90	83	69	6	SOUNDTRACK LONDOOLUMBIA 62197* ORG 111 /18 EQ17*961 BLACK AND WHITE	
40	41	44	14	KEVON EDMONDS RCA 67704 IID 98/16 98: 24/7 GHOSTFACE KILLAH ● UTMGRE SHOP AND STUTIES SUPPREME CLIENTELE	2	91	84	78	49	BLAQUE ▲ TRACK MASTERSCOLUMBIA 68987.095 (1) 98 EQ 17 981 BLAQUE	
41	39	33	32	ANGIE STONE ANGIE STONE ANGIA 19092 (11 9617 98) BLACK DIAMOND	9	92	88	76	13	JEFFREY OSBORNE PRIVATE MUSIC 82170WINDHAM HILL (10 98/16 98) THAT'S FOR SURE	
42	38	35	54	ERIC BENET • WARNER AROS 47072 (10 90 16 93) A DAY IN THE LIFE	6	93	93	_	2	VARIOUS ARTISTS EGO TRPS THE BIG PLANBACK THE SOUNDTRACK TO EGO TRPS BOOK OF RAP LISTS BANKUS CHICAMPROCRITY LID 96/15 98:	Τ.
43	43	39	25	NAS A COLUMNA STREET OF MARKET STREET	2	94	67	73	9	AL JARREAU GRP 517854NG [1] 99/17 960 TOMORROW TODAY	+
(4)	50	50	32	SOLE DISAMMORES 4501 I SENTE SCOPE (11 56/7 51) [50] SKIN DEEP	27	95	89	87	103	DMX A WAFF RIDERS DEF JAM 558227*1DAMS (12 5033 98) IT'S DARK AND HELL IS HOT	+
45	45	34	8	SAMMIE PREMORIO 23166/CAPITOL IS 39/12 991 FROM THE BOTTOM TO THE TOP	29	30	82	62	36	SOUNDTRACK • INE 41665* (1) 9617.981 THE WOOD	+
46	47	43	79	JUVENILE A CASH MONEY 1531620/WWERSAL (11 9617 98) 400 DEGREEZ	2	87	81	81	20	GOODIE MOB. LAFACE 26064*ARISTA (10 98/16 56) WORLD PARTY	+
47	46	40	41	HOT BOYS ▲ CASH MONEY 153264UMNERSAL (11 10:17.98) GUERRILLA WARFARE	2	(98)		ENTRY	23	JOHNNIE TAYLOR MALACE 2004 100 99/15 901 GOTTA GET THE GROOVE BACK	+.
(48)	NE	wÞ	1	DWAYNE WIGGINS MOTOWN 157994UNIVEISAL IS 98/12 96: EYES NEVER LIE	48	89	99	50	77	WHITNEY HOUSTON A™ ARISTA 15037* (11 5017 98) MY LOVE IS YOUR LOVE	۲
(49)	51	48	15	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINOS 18831000 (11 98/17 99)	11	100	100	30	72	DMX A "RET WIND IS DES JAN STONE PLONE 12 194 17 195 PLESH OF NY FLESH BLOOD OF NY BLOOD	+



We're headin' downtown...

THE BILLBOARD MUSIC GROUP

is moving on down to new space on June 23rd. Our new address: 770 Broadway, New York, NY 10003

Stay tuned for more details...

Hot Ran Singles

	U		ш	h ภูแลเดอ"
			8.	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY COLLECTED, COMPILED, AND PROVIDED BY COLLECTED, COMPILED, AND PROVIDED BY
WEEK	WEEK	2 WKS AGO	CHART	TITLE MHINT & NUMBER DISTRIBUTING LABEL COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN® ARTIST
				No. 1
1	1	1	7	WOSBLE WOSBLE 504 BOYZ 6: KELTER HOLD AND AND AND AND AND AND AND AND AND AN
(2)	3	3	11	GREATEST GAINER (HDT S**T) CDUNTRY GRAMMAR NELLY (C) ISI IT) FO TRICL 159840 UNIVERSAL 1
(3)	2	2	13	WHISTLE WHILE YOU TWURK YING YANG TWINS
4	7	-	2	ONE FOUR LOVE PT. 1 HIP HOP FOR RESPECT
(3)	5	6	7	I LIKE DEM GIRLZ LIL JON & THE EAST SIDE BOYZ
(B)	4	4	16	BOUNCE MIRACLE MITH US MADE TURNOUT DOOL SOUND OF ATLANTA 1
1	6	5	27	MITT LOS MAJOR TURNOUT COCK SOUND OF ATLANTA I HOT SEDYZ A MISSY "MISSPEANOR" ELLIOTT FEAT NAS, EVE & Q-TIF LI IDIT THE THE COLD MIND SATWEST GEOPERED I DO IT RASHEFDA FEATURING PASTOR TROY & RE RE
3	13	7	4	GOT VOLES MONEY OF DISTY BASTARD FEATURING KELLS
10	10	8	14	CHELENTRA 670227/EEG 1 EARLH OUS DA FAT CAT CLICULE FEATURING MAY B
(II)	15	20	12	ID: (1) DROD 447 600: ME & MINE HOW WE ROLL 69 BOYZ FEAT, D.T. THE INCREDIBLE HULF IG: ID: DOC HOLL/WOOD 72333HOME BASS 1
12	12	14	22	
13	8	10	13	ICH DO CO BROWN BOUSE 2042/TVT 1 WHOA! SLACK ROS ICH BOU BROWN T97997-1895TA 8
(14)	16	-	2	ME WITHOUT A RHYME SIG GANK FEATURING OJ SWAMF
15	9	12	11	ANYTHING/BIG PIMPIN' CI 1902 A FELLADET JAM 5025 FOND JRIG † JAY-2
1 6	24	25	7	HOW WE ROLL 69 BOYZ FEAT, D.T. THE INCREDIBLE HULP
17	21	11	9	IT'S SO HARD SIG PUNISHER FEATURING DONELL JONES OF LOUD PRISON COLUMBIA 1
1 8	NE	wÞ	1	MAKE IT HOT LEGENE
19	23	13	7	THINGS TWE SEEN DIAMON SOUTH SEEN DIAMON SOUTH SEEN DOWN BOTTOM SEUTTHESE PAGE DOWN BOTTOM SEUTHM BOTTOM SEUTTHESE PAGE DOWN BOTTOM SEUTHM SEUTTHESE PAGE DOWN BOTTOM SEUTTHESE PAGE DOWN BOTTOM SEUTTHESE PAGE DOWN BOTTOM SEUTTHM SEUTTHESE PAGE DOWN BOTTOM SEUTTHM SEUTTH
20	18	16	26	MILITUS RUFF ROUGH AFT REALISTERS OFF 1
21	26	38	4	WE ARE FAMILY 2000 TRIG FEATURING FUNKADELIC ID: CODE GREENTALEN CODE GROUND LEVEL
22)	27	24	30	4, S, 6 ● SOLE FEATURING JT MONEY & KAND C C C C C C C C C C
23	20	19	15	TO SO SO DEFICULABINA 793301/CRG #
24 25	25	18	16	HGCA MV N**** IAV.
25	17	28	13	MP LOWER IT STITCHIE FEAT CHEVELLE EPANKLYN
27	28	26	30	STEP TO THIS MASTER P FEATURING D.I.G
28	14	15	14	
29	29	22	36	I WANT IT ALL . WARKEN G FEATURING MACK TO
(30)	41	n.a	2	WHY NOT DEF SQUAD FEAT. ERICK ONASIS & SLICK RICK THESE SQUAD 45000M-1000M-000M-0000
31	19	23	10	IMPERIAL RAH OIGGA FEATURING BUSTA RHYMES 171 FUPMODERLEATRA 67048-15EG 1
32	30	30	4	SHUT UP TRICK DADDY FEAT, DUECE POPPITO, TRINA, CO
33)	49	21	30	LEFT/RIGHT DRAW
34	33	33	36	PIMPIN' AIN'T NO ILLUSION LIGK FEAT. HOOL ACE & TOO SHORT
35	32	32	36	SIMON SAYS (CLD) IT RARKES \$3567/PRIORITY T
36)	47	40	22	DO IT AGAIN (PUT YA HANDS UP) JAY-2 FEAT. BEANIE SIGEL & AMI OT BOO A FELLAGEF JAM 562575-YOUNG T THE PLATFORM DILATEO PEOPLES
37	34	27	11	THE 6TH SENSE COMMON
39	31 RE-E		13	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TO
(B)	NE		1	ID TO THE HIGH NO BEEST SIDE 53562 PRIORITY F
(4)	RE-E	_	9	ILL SOMS FUNKMASTER FLEX & BIG KAP FEAT LL COOL
(42)	RE-E		28	THOSE INM SCROSSYCIMG LINVAT FIRST SIGHT CHILLDRIN OF DA CHETTO SEATSOLITE
43	36	41	15	COLD FO HOO BANGER 53564 PRICRITY † FREAKIN' IT WILL SMITH OT DEL COLUMBIA 7984 (1409) †
44	39	36	9	THE TRUTH (1) 900 A FELAGEF JAM 562652*103895 7 BEANIE SIGEI
45	RE-E	NTRY	5	IMPROVISE JURRASSIC 5
46	43	-	13	THE EXPRESS TALIB KWELL & HI-TEL
4 7)	RE-E	MIRY	101	HOW DO U WANT IT/CALIFORNIA LOVE A 2PAC FEAT KC AND JOJO ONI IT/CO DEATH ROWINTERSCOPE #5445240JMG #
48	42	49	3	LOVE ME NOW BEENIE MAN FEATURING WYCLEF JEAN
49	RE-E	_	3	BLACK HELICOPTERS NON PHIXION (1) LOCAL MOVING 2017-MANAGOON LEFT, RIGHT, LEFT (1) TIGHT IN LIFE BRIGGS-BELLINGS (1)
50	35	46	7	LEFT RIGHT LEFT DRAM

Piccords with the greatest sales gave the week. I Wideodp seriately. #Piccording Industry Association of America (MM) certification for an abspect of \$50,000 pincs (Social, A RM) certification for an integrated of \$50,000 pincs (Social, A RM) certification for an integrated of \$10.000 pincs (Social, A RM) certification for the superior of \$10.000 pincs (Social A) pincs (Social

EPIC ANSWERS 'WHO IS JILL SCOTT?'

(Continued from page 51)

body else She szunde like Jill Scott.
Influenced by Gil Scott-Horro,
Nikki Giovanni, Chake Khan, and
others, Scott started out writing poetry, participating in local readings
and her biweedly series "Words &
in Philadelphia, New York, and New
Jersey "Music was something lyus
got into," says Scott." I didn't grow
up overly influenced by music, and I
didn't have a singing grandma. But
words have definitie sounds."

waren naw Gettinte sooms."
After enharking on various theater apprenticeships and fellowships, the Temple University English major landed a role in the Caradian version of the Broadway musical "Rent." From there, mutual Friends hooded the Rent of the Rent of

Scott says she never envisioned being a recording artist. "I thought I was going to teach for a living," she says, laughing.

In fact, she does, Scott's love affair, with words is evident throughout her 19-song set. Every song is a rhythmic bread that's www. Ingether to fashion a real-life tapestry covering such issues as love Cité Loves Me (Lyzel In E Flat). "Love Tain', encourage issues as love Cité Loves Me (Lyzel In E Flat)." Love that's necessary to be a specken-word track "Exclusively," to which all women can relate. Soviet is published through Jill Scott/Blues Baby Music/Latcat Music (ASCAP).

It was Scott's imate ability to relate that caught the attention of Hidden Beach founder Steve McKeever. The project represents Hidden Beach's first release (Billboard, Jan. 29). The former MoJazz chief says the town rest of the labels marketing along

The former MoJazz chief says the key part of the label's marketing plan was to take an "organic approach to this album."

"Our biggest tool has been and is strong word-of-mouth," McKeever says. "When Jill first went out on tour with the Roots last March, we start-was making a record. That was the genesis of our Who Is Jill Scott eampaign, using T-shirts, postcards, but have been so that the same particular to become soft our more to be every control to the same some some people are able to see her, taste her massic, and spread the word."

her misse, and spread the word."
That word has since spread to such crucial sectors as rasio. "I was bowled over when I heard her," says Frank Cody, CEO of Princeton, NJ-based radio consultant firm Broadcast Architecture. "There's something about her that's wery accessible because of the maturity of her point or view, and she has this ability to appeal to all people on a visceral level, the has level in the redble depths of d. She has seed intervedible depths of

talent—she's going to be big."
Recently, the singer was the focus of an Eastman Kodak-sponsored photo journal contest in conjunction with Philadelphia's board of education. The winner earned a role in

'We made a pact that what we were going to give people is Jill with no watering down or

whitewashing'

Other marketing plans in the works include a radio promo tour, high school listening parties (Scott did some teaching earlier in her career), a fall college tour, appearances on the major video

Scott's uncoming video.

outlets, a TV ad teaser campaign, and ongoing Web updates through the Hidden Beach (hiddenbeach.com) and Jill Scott (whoisjillscott.com) sites. Still on the drawing board: the label's international campaign, which will definitely include a live tour.

"Jill's an incredible writer and singer who's a natural artist," says IJ Jazzy Acff. "In the studio we made a pact that what we were going to give people is Jill with no watering down or whitewashing. I may be extremely biased, but I think we made a great feel-good record. Now we're ready to hear it from the outside world."

Assistance in preparing this story was provided by Clay Marshall in Los Angeles.



GOOD PEELING: First the show-storping dress at the Grammys, and more learning to permisen serves again; with her latest single. "Feelin' So Good" (West-Epic), "Feelin', "which features Big Puru and Fat Jon; is this good of the permisent the

Street-date violations forced its re-entry last issue; now, with a full week or alset, the single takes a huge jump. The video for "Feelin" was one of the last videos Big Pun was in and has been on local video channels for I dewels. Lopen has been husy with other aspects of her career lastley, but with the success of this single, maybe she will come back around for the various summer Jans shows.

P. RAINE HISTORY: Not since 1986 has a gougel record hit the top 10 on the R&BHID-198 Signle & Tracks, which is largely due to the fact blatt very few gospel acts releases singles to retail. Sounds Of Blackness released a retail single, "Optimistic," (representive,MM), which peaked at No. 10 in 1986. Now he happening again with Mary Mary and its obstat aims of the single single

Mary Mary has been on the road supporting the release of "Thankful," which debats on Top R& BH/II-po Albums at No. 22, while sakes of 24,000 units put it at No. 62 on The Billboard 200, Mary Mary will be taping BETs "Teen Summil' and doing performances around the country, including the yearly "For Sisters Only" show for R&B station WPEG Charlotte, N.C.

SCHIPTS AND CASTING: With an illustrious II-your cawer for Arists, as Grammy wins this year alone, and over? On illinois abuses sold in the U.S., Whitney Houston keeps moving onward and upward. Houston's last cainging, "same serving, Inference Cast," is a darw with histomate Debo-rate of the Cast of the C

Billboard HOT R&B/H

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

MEEK	2 WKS AGO	WAS ON CHART	TITLE ARTIST PRODUCER ISONOWRITERI IMPRIVIT A NUMBER PRODUCTION LARGE.	PEAK POSITION	THIS	UAST	2 WKS AGD	WINS ON CHART	TITLE MORPHOTE SEPRENT & NUMBER PROPERTY DATES OF LABOR LEVEL AND THE PROPERTY DATES OF LABOR LEVEL AND THE PROPERTY DATES OF LABOR CONTROL AND THE PROPERTY DATES OF	PEAK
١.	١.		NO. 1	١. ا	(50)	52	57	5	S CRAWFORD IN JOSEPH A CONTROL OF THE CONTROL OF THE CONTROL ALBUM CUTTO MG	1
1	1	12	HE WASN'T MAN ENOUGH 4 weeks at No. 1 TONI BRAXTON R 2FE/RS (R 2FR/RS) (PP/RS) (PP/RS	1	(51)	53	-	2	MONICA ★ MINISHEN LIT MOD MOVEMENT ON RENCHING MOVEMENT I WASHINGTON LIT MOD BEFORE DARK MINISHEN LIT MOD MOVEMENT ON RENCHING MOVEMENT I WASHINGTON LIT MOD BEFORE DARK	1
D 4	5	9	SPENANTO 9 LIVED AND AND AND AND AND AND AND AND AND AN	2	(52)	57	56	16	BOUNCE * MIRACLE	
2	3	14	I WISH ★ CARL THOMAS M CITY, C THOMAS IC THOMAS M CITY) (T) BAD BOY 79321*3495TA 1	2	53	45	50	14	LIKE DEM GIRLZ ** LIKE DEM GIRL	Ť,
- 5	4	16	MARIA MARIA A SANTANA FEATURING THE PRODUCT G&B	1	(54)	62	52	7	EVERYDAY ANGIE STONE	t
6	6	35	I WANNA KNOW JOE	2	(55)	61	59	7	I LIKE DEM GIRLZ ★ LIL JDN & THE EAST SIDE BOYZ	+
3	2	8	WDBBLE WQBBLE ★ SQ4 BOYZ	2	(56)	88		2	ISBN NICHAEL NOVE PT. 1 HIP HOP FOR RESPECT	+
7	7	11	TRY AGAIN AALIYAH	6			100	-	ORGANIZED NICE CHICK THE LOX SEATURING THIRD AND AND EVE	Η,
D 8	14	11	TMBALMO 1 MOSLEY'S GARRETTI BUOXIGURO SUNDTRACK (0.1/1/1/10/11) WHERE I WANNA BE DONELL JONES	8	57	42	35	16	TIMBALAND I FRILLIPS & INCORED STYLES DIDENT THESELY - RUFF RYDERS ALBUM DITINGERSCOPE !	+
) 11	-	-	E INNES E WEST () INNES E WEST) UNIQUO HIBLES LAFACE RIBUM CUTAMISTA E SHACK I ES (PRAISE YOU) MADY MADY	9	58	51	51	15	S PONSING UP LATE LEGISLATE, PONSCRIV OUPLAND WINNER BROS. ALELANCET 1	1
	10	12	W CAMPBELL IT ATMINS EATHERS, W CAMPBELLI IC ISO DI TO CE 2 2000 COLONIA DE LA VICE DE L	9	3	66	67	4	P MULTIMOD HUSS OF MUCO VAIGN AUGUM CUT 1	1
12	11	8	TWINGARD I CARRY TWOSE - A CONTACT SIGNERS FREE WAY - THE AREA WAY HAVE AND THE T	10	60	49	40	10	I LIAU DE GERLE 2 DE FOUR LOUE FI. 1 HE PEO FOR BESTATT SONDE TOUR LOUE FI. 2 HE PEO FOR BESTATT SONDE TOUR LOUE FI. 3 HE LOUE FALLINGER SONDE SENTE FOR BESTATT MICHIEL SONDE SENTE FOR BESTATT MICHIEL SONDE SENTE FOR BESTATT AUGUST FOR BESTATT FOR BESTATT AUGUST FOR BESTATT AUGUST FOR BESTATT AUGUST FOR BESTATT FOR BESTATT	
10	9	16	PARTY UP (UP IN HERE) ★ SWIZZ BEATZ = SPAMUSE + USAN. (D RUFF RYDDRSDB JAM 562605-10-MS 1	8	61	59	58	9	LOVING EACH OTHER 4 LIFE METHRONE METHRONE MATERIAL DESCRIPTION OF CHRONE MEMORITY OF CHRONE	Т
9	8	21	THONG SONG * SISQO : S	2	82	58	46	14	HOW LONG ★ LV FEATURING SHARI WATSON	Ť
3) 14	22	7	LET'S GET MARRIED JAGGED EDGE	13	83	63	63	4	TREAT HER LIKE A LADY JOE	†
D 17	17	8	BEST OF ME MYA FEATURING JADAKISS	14	(\$4)	65	72	10	CHERCHEZ LAGHOST GHOSTFACE KILLAH	+
5 15	13	15	YOU OWE ME NAS FEATURING GINUWINE	13	(65)	69	70	3	OPEN MY HEART YOLANDA ADAMS VOLANDA ADAMS	t
3 13	16	18	WHOA! ★ BLACK ROB	9			_	3	NO MORE RUFF END?	+
D 19	33	3	WORSEL & SCHOOL STATE OF THE PROPERTY OF THE P	17	85	72	81	17	SAME OF CONTROL OF CON	+
_	-	-	DR DRE DR WASHING AND THE CONDUCT CONTROL WEBNITERMATH ALBUM THIS OFF T	5	87	54	54	17	H MACON, IR. R. (ERRING II., ERRING II.) H MACON, IR. L DANIELS B MCONGATI (THORONN 19670)	1
16	15	20	C RANGER HER GRANTING SCANTER HICKS, PHAS BLACKSROUND SOUND TRACKS CUSPRIOR TY	3	-				HOT SHOT DERUT	14
27	29	5	E DEPOSIT A STANDARD OF THE PROPERTY OF THE STANDARD STAN	19	(8)		WÞ	1	6,8,12 BRAIN MCONDIES DR BADDEST 8"************************************	Ļ
29	41	10	ONDT 5**T) COUNTRY GRAMMAR & COLD TO FORE 1 14600 TO MARKET. SYMMY NAME & DESTINATION OF THE 11400 TO MARKET. SYMMY NAME & DESTINATION OF THE 11400 TO MARKET.	20	89	64	68	9	DA BADDEST 8***H * TRINA BLACK MOB GROUP (TRINA) TO SUP IN SUDE MAGENTATION CO.	I
1 18	12	25	SAY MY NAME DESTINY'S CHILD LIFENS 1 MADE 1 DAYS 1 DAYS 1 DAYS 1 DOST X ROM AND 1 ROSESOM DOST TO COLUMN TRUE!	1	70	74	80	4	BREAK FOOL RAH DIGGA ROCKWILDER OF THE PROCESS TO STORE T	T
22	21	- 11	IT'S SO HARD ★ BIG PUNISHER FEATURING DONELL JONES	- 21	71	68	73	4	WHO RIDE WIT US KURUPT FEATURING DAZ	1
23	18	13	WHISTLE WHILE YOU TWURK ★ YING YANG TWINS	16	(72)	75	-	2	CRYBABY MARIAH CAREY FEATURING SNOOP DOGG	1
24	42	7	LOVE SETS YOU FREE KELLY PRICE & FRIENDS	24	(3)	73	79	5	CRYBABY MARIAH CAREY FEATURING SNDOP DOGG MARIAH CAREY FEATURING SNDOP DOGG TO STANDARD ST	+
-	-	34	TREET ON TOWITE A MONTE IN TOWITE A MONTE IN TOWITE A	H		_		-	XXPLOSIVE DR. DRE FEATURING HITTMAN, KURUPT, NATE DOGG & SIX-TWO DR DRE MEL MAN IA YOUNG 8 BALEY CLONGMES R BROWN N HALL ATEMATHABAN JUMNIFIESCHE GET OUT BUSTA RHYMES DRESSEE STANSON	+
28	23	4.1	MARKET SPECIMEN AND AND AND PROMED BONDON A MILESON LODGE, NORDLESSON DESCRIPTION SHOULD BE AND	1	T		wÞ	1	NUTST 11 SMITHO RUPMODE ELEXTRA ARBUM CUTEED	1
21	25	12	M SEAL NATE (COLD MAKE CLEMONS ID WARREN) DYMAKE 3. BLIGE M SEAL NATE (COLD MAKE CLEMONS ID WARREN)	21	T	77	-	2	DARLEMAINE MELLOTT IN ELLOTT HERETT DU MEYERS THE COLD MINDEASTWEST ALBUM CUTGED !	1
20	19	16	To So Joine	18	78	60	55	15	TAKE THAT TORREY CARTER FEATURING MISSY "MISDEMEANOR" ELLIOTT D-981 MANDE, MELLIOTT IN ELLIOTT IN ELLIOTT IN ELLIOTT ANYTHING. * ANYTHING. * JAY-Z SASE A PRAMIS CARTER SANDERSON I WRIGHT (BUILT) OF DOC A FILLIOFF AM SESSION DING.	
	П				η	56	75	5	SOME PROMES CHITTLES AND ESSENT WASHING ABOUT OF DISCA PILLAGET AND ESSENTIAL STATE OF THE PHAT CAT PLAYERS FEATURING COOR BROWN FROM A RAIN OF THE PHAT CAT PLAYERS FEATURING COOR BROWN FROM A RAIN OF THE PHAT CAT PLAYERS FEATURING COOR BROWN FROM A RAIN OF THE PHAT CAT PLAYERS FEATURING COOR FEATURING CO	
48	-	2	SAME SCRIPT, DIFFERENT CAST WHITNEY HOUSTON & DEBORAH CDX. SCRIPT OF SEARCH SEA	28	(TE)	83	88	7	COME BACK IN ONE PIECE AALIYAH FEATURING DMX ITTI ARI DTI SIMA ALIZTI FANDACINO W WOLFEST WORLD BANDONE DIN NO STREAM	T
26	26	15	ND LDVE (I'M NDT USED TO) KEVON EDMONDS D SIMAONS ID SAMAONS	26	(79)	79	-	2		
30	37	9	SHUT UP ★ TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO	30	80	71	77	16	F**K YOU DR. DRE FEATURING DEVIN AIKA THE DUDE & SNOOP DOG DR DE	Ť
36	47		WHATEVER IDEAL FEATURING LIL' MO	31	81	67	60	13	IS THIS PAIN OUR PLEASURE MINT CONDITION	+
2 25	20	20	UNTITLED (HOW DOES IT FEEL) D'ANGE (OFFICE DE PROMOSINGLE D'ANGE (OFFICE DE PROMOSINGLE OFFICE OFFICE DE PROMOSINGLE OFFICE	2	(82)	-	WÞ	1	MINT CONDITION IN LEANISTONLES. DEKTRANBUM CUTEFEE ! TREAT LERETTER LISHIN	+
-	-	20	DIAMETER CHARGES H SAFETS WITH CONTROL OF CHARGE SOUND ALBUM CUTMINERS !	4				-	THE FAR'S BOYZ CHIC FAR'S ROXCI SUPPLISHED THE FAR'S BOYZ CHIC FAR'S ROXCI THOMAS R	+
31	28	39	EDET THE STATE OF STREET ON STREET OF STREET	1	(83)	95	91	4	KJONES R BUDGMER H JONES M TROP) ASSESSMENT PERFORMS PROTON TROP & RE RE	4
50	61	4	DR. DRE FEATURING SNOOP DOGG DR: DRE MEL MIN'IN YOUNG M BRADTORD C BROADUS B BALLEY) AFTERMATH ALBUM CULTIMITES CORE	34	34	85	86	3	D WISGINS TO WISGINS IN PEARLE ALAND TO MOTOWN 154809-P	1
55	65	4	NOT DESCRIPTION OF UNION TO COMMON T	35	85	84	84	3	IS THEN AND OUR PLESSIVE MATE TO ADMITT TO ADMITT AND THE PROPERTY OF THE PROP	1
35	39	12	ONCE UPON A TIME MONTELL JORDAN S (SAWFORD IN JORDAN A CRAWFORD) DEF SOU, ABUM CUTTOMS 1	35	88	78	71	11	CSTEWART I HAVIT A STEWART THAT I'VERY WINDOWS AVERY IN THE PROPERTY AND A STEWART IN A STEWART THAT I WAS A STEWART TO A STEWART THAT I WAS A STEWART THAT I WAS A STEWART TO A STEWART THAT I WAS A STEWART TO A STEWART TO A STEWART THAT I WAS A STEWART TO A STEWART THAT I WAS A STEWART TO A STEWART THAT I WAS A STEWART TO A STEWART TO A STEWART TO A STEWART THAT I WAS A STEWART TO A STEWART TO A STEWART THAT I WAS A STEWART TO A STEWART	ш
32	30	33	HE CAN'T LOVE U MGGED EDGE BM COX IN TAXABLE RM COX CHOICE SO NOT THE ACCOUNTS AND ACCOUNTS	3	87	82	74	13	8S YOUNGBLOODZ FEATURING JIM CROW AND BIG BOI PA OF DISEASE PROPERTY OF THE DIAZ BROS. TONY TOUCH FEAT. DOO WOR A PAIN IN DA ASS TISSAG OF SHELLAH ERMANGE R GRAZALED. TOWN TOUCH FEAT. DOO WOR A PAIN IN DA ASS TISSAG OF SHELLAH ERMANGE R GRAZALED.	T
33	24	23	I LIKE IT ● SAMMIE	8	88	83	78	4	THE RETURN OF THE DIAZ BROS. TONY TOUCH FEAT. DOD WOP & PAIN IN DA ASS	Ť
0 46	66	4	GET YOUR ROLL ON BIG TYMERS	39	89	80	76	7		1
0 43	64	4	MERESH ETHOMAS WILLIAMS CASH MONEY AURUM CHONNEY SOLD PANGELO	40	(90)	96	H	3	MEL MAN IN JOHNS M. BEADFORDS GOT BEEF SNOOP DOGG PRESENTS THA EASTSIDAZ FEAT, JAYD FELDNY AND BLAQTHOVEN	+
-			HOT BOY? A MICCY - MICCASH COMP FILIDIT FEET (1994) AND COMP COMP COMP	-	_		-	-	GOT BEEF # SNOOP DOGG PRESENTS THA EASTSDAZ FEAT. JAYD FELDMY AND BLAQTHOVEN HE HUTTON IS BROADED AND FELDMED CONTROL FROM THE HUTTON IS BROADED AND FELDMED CONTROL FROM THE HUTTON IS BROADED AND FELDMED CONTROL FROM THE HUTTON IS THE INCREDIBLE HULK MINERAL PROPERTY AND THE HUTTON IS THE INCREDIBLE HULK MINERAL PROPERTY AND THE INCREDIBLE HULK MINERAL PROPERTY A	+
37	37	-	HOT BOYZ A MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP TIMBULIO IN ELLIOTT HOSELD) MISSY "MISDEMEANOR" ELLIOTT HOSELD MISDEMENT MISDERS! MRY, TOO DAMAN GOOD ELLISTS LETTER IN CONTENT OF ELECTRIC MISSY LETTER IN CONTENT OF ELECTRIC MISS		(11)	99	98	12	V SPYANT V SPYANT 1 DESCRIPTION OF STATE OF STAT	4
36	27	13	MR. TOO DAMN GCOD GERALD LEVERT GLOSESCI DETILE IN SCIENCEL DETILE IN CONTROL DETILE IN	20	92	90	90	4	LOVE ME HOW W BEENE MAN PEATURING WYCLEF JEAN LIGHT FERW EN MEN'S ANCOLUTORIS DISCHOOLS SOOT A DYS A GOT A BROWN DAY SOOME RESERVED. F	
38	32	19	M FRESH II THOMAS II WILLIAMS T GREY D CARTER T VIRGIL C DORSEY CASH MONEY ALBUM CUTUMNETSAL T	23	93	89	93	3	SOW WE NOLL & SO SOVER PARTICIPATION OF THE REPORTED BY IN THE PROPERTY OF THE	J
_			GREATEST GAINER/SALES		(94)	NE	wÞ	1	HDW # J.T. TAYLOR IN CHINTANGLA / I TAYLOR IN CHINTANGLIA DE BAYLOR MAGE 1005	1
96		12	FEELIN' SO GOOD & JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE SCHOOL SCHO	44	95	93	92	5	WHAT'S THE DIFFERENCE DR. DRE FEATURING EMINEM & XZIBIT OR THE MIT MAN IN ADDITIONAL MANAGERS AND MEDICAL SALESCE AND ADDITIONAL MANAGERS AND ADDITION	
	-	2	WIFEY NEXT	45	98	86	83	7	I DO BELADUE BLADUE BLADUE	Ī
19	1	35	YOUR CHILD MARY J. BLIGE MARY J. BLIGE	30	97	92	82	10	GAME DON'T WAIT WARREN G FEAT, NATE DOGG, SNOOP DOGG & XZIBIT	
-	20		G ISAAC IG SIAC: MICH ALBUM CUT	47	58	91	87	18	OR DECIMENTAL NATIONAL WORKERS NAME OF BROWNING A DOMERY GROWN ALBUM CUTRESTIESS TO BABY DON'T CRY (KEEP YA HEAD UP II) 2PAC + OLITI AWZ	
39	38						87	15	T SHOW A NOT SHOULD HAVE BEEN TO SHAW HE SENDER & MARRIED OF HORSE SHAW DO NOT THE THROUGH AND ADDRESS OF THE PROPERTY OF THE	
3 39 D 47	53	6	I'M HERE THE TEMPTATIONS 306 IV WILLIS C MORPHSONS MOTOWN ALBUM OUT	-		-	_	1	PIDDLE A FRANCISC	+
39	-	13	VOID CHILD SAND SAND SAND SAND SAND SAND SAND SAN	15	(99)	RE	ENTRY	3	CAME DON'T WAIT WARREN G FEAT, NATE DOOD, SNOOD DOOD, A JUSTIES OF OUT OF IT WAS A LONG WARREN G FEAT, NATE DOOD, SNOOD DOOD, A JUSTIES OF SHOW A LONG WARREN G FEAT, NATE DOOD, SNOOD DOOD, A JUSTIES OF SHOW A LONG WARREN G FEAT, NATE DOOD, SNOOD TO COLOR OF STATE OF THE STATE OF ST	1

R&B SINGLES A-Z

(4) 48 2 MASTER PLAN

(SE) 85 16 4, 5, 6 HE PLANT IT MORE A MARIN TORY

58 65 13 STEP TO THIS MASTER PREAT DIG. IND LINE

(ID 13 13 YOU CAME ALONG

ES 13 61 SOUTHERN GUL

11 16 16 GIVE YOU WH

16 16 8 SHUT UP

50 45 13 (I) - 7 MAKE IT HOT

Hot R&B/Hip-Hop Airplay...

an ref	eren	cing	cally monitored 2.4 hours a day, 7 days a wee seact times of airpley with Arbitron listener da	k, Song ta, This	s rani data	is use	y gross impressions, computed by cross of in the Hot R&B Singles-chart.
THES WILEK	LAST WEZK	WEDIS ON	TITLE ARTIST IMPERIOR MOTION LARGE.	THIS WEEK	LAST WEDK	WEDGS ON	TITLE ARTIST IMPRINT/PROMOTION LABEL)
			NO. 1	38	34	35	YOUR CHILD MANY J BLIGE INCA
1	1	14	I WISH CAP, THOMAS ISMO BOYGARISTRY 4 MAS AN TO 1	39	33	17	MR. TOO DAMN GOOD GERALD LEVERT HASTWESTEED
2	2	36	I WANNA KNOW	40	63	2	WIFEY MEXT (ARISTA)
3	3	11	TRY AGAIN MALYAM BLACKSPOUNDMIRGINI	(I)	45	5	INCOMPLETE SISQO IDRAGONDEF SOUL/GUMSI
Đ	5	11	WHERE I WANNA BE DONELLONES LIAMING PARLES LANCE AND STATE	100	42	6	FM HERE THE TEMPTATIONS (MOTOWN)
5	4	12	HE WASN'T MAN ENOUGH TONI BRAKTON ILAPACE (ARISTA)	43	38	8	IT WASN'T ME SOLE FEAT GRUMME ERICANWORKS
Đ	7		BIG PIMPIN' MAZ FEAT LIGH HIDGA-FELLAGES PANYDING	44	50	32	HOT BOYZ
7	1	13	PARTY UP (UP IN HERE) DMX INUTF RYDERS/DET JAMADJANG)	44	11	16	LISTEN TO YOUR MAN CHICO DEBARGE FEAT, JOE INICTOWN
D	8	1	LET'S GET MARRIED	50	13	13	RYDE OR DIE, CHICK
8	6	21	THONG SONG SISSO DEMOCRIDEF SQULYDINGS	1	50	8	EVERYDAY ANGE STONE (ATISTA)
10	13	11	MARIA MARIA SANTANA FEAT THE PRODUCT GAR GARSTIO	41	48	16	WHISTLE WHILE YOU TWURK YING YANG PWINS ICCLLIFANK
ID	13	8	BEST OF ME MYA FEAT JADANUSS GUNIVERSITINIMTERSCOPE	50	13	7	LOVE SETS YOU FREE HELLY PRICE & FRIENDS IDEF SOUL/DU
12	13	16	YOU OWE ME HAS FEATURING GINUWINE (COLUMBIA)	41	58	13	WHEN YOU THINK OF ME ERIC GENET FLAT, NOY AYERS I WARNET OF
13)	13	1	THE REAL SLIM SHADY EMMEN I MELVA TERMATIVINTERSCOPE)	(31)	48		GET ALONG WITH YOU KELIS DIRECT
16	16	20	I DON'T WANNA AALTAM (BLACKGROUND) PROBLETY)	52	52	8	THERE YOU GO
16	16	16	WHOA! BLACK ROB (SAD BOYNARISTA)	4	48		TREAT HER LIKE A LADY
TO)	13	1	SEPARATED AWAT MADE JOHNSON MEN	50	50	1	LOVING EACH OTHER 4 LIFE
13	14	8	WORRLE WORRLE SON TOYZ IND LIMITERRORITYS	(35)	50	8	OPEN MY HEART YOUANDA ADAMS IELEKT HAVEGO
TĐ)	16	8	DANCE TONIGHT LUCY PEARL IONERSHIPON/POONE/SEYONGS	(38)	48	1	NO MORE
19	20	11	IT'S SO HARD BG TORISHER HAT DONES TORES SOUDCOLLARING	(37)	45	16	CHERCHEZ LAGHOST
20)	23	16	SHACKLES (PRAISE YOU)	50	59	4	WHO RIDE WIT US KURDET FEAT DAZ INTERMETERIS
21)	40	1	SAME SCRIPT, DIFFERENT CAST	-	11	16	STAY OR LET IT GO
23	13	13	GIVE ME YOU MARY J BURE WON	1000		1	6, 8, 12 IRIAN MCRONIGHT GUOTOWHI
23	16	16	THAT'S WHAT I'M LOOKING FOR	TD	41	5	BREAK POOL RAH DIGGA IFLIPMODE/ELEKTRA/EEGI
24	16	16	NO LOVE (I'M NOT USED TO) KEVON EDWONES (RCA)	42	11	7	DA BADDEST B***H TIMA ISUI: N-SUDGATLANTICI
30	16	6	SHUT UP THO MON YELD MAD REPORT THAT OF REPORT SHALLOW A PROPERTY OF THE PARTY OF T	(10)	-	1	GET OUT
26	13	25	SAY MY NAME DESTINYS CHILD ICCLUMBING	(60)	61	5	XXPLOSIVE
27)	25	1	WHATEVER DEAL FRATURING US: MO (VIPGIN)	(65)	70	7	CRYBABY
20	50	1	THE NEXT EPISODE OR OTHER PROPERTY.	48	68	7	MANUSCOMEY FEAT SHOOP DOGG COLLIN MOT S**T) COUNTRY GRAMMAN NELLY INC. REEL/UNIVERSAL
790	36	33	GET IT ON TONITE MONTELL JORDAN (DEF SOULADING)	(87)	13	6	COME BACK IN ONE PIECE AUTHORITET DISK STACKSFOLDOWN
30	27	36	UNTITLED (HOW DOES IT FEEL)	50	50	5	SUNDRESS THE PART CAT PLANTIS FEAT CODD SHOWN PART
16	16	16	U KNOW WHAT'S UP DOME, LOWIS ENTOLOGIALES LAVACE AND THE	(3)	16	7	TAKE THAT
30	47	5	WHAT'CHU LIKE DA BRAT FEAT THESE ISO SO DEFOOLURISM	16	68	16	P**K YOU DO NOT THE WATERSCOPE)
all.	4	,	DA BRAT FEAT TYRESE (30 90 DEF/ODLLININA)	10	90	10	DR DISE AFTERWATH INTERSCOPE

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1 - 1 LEFT, RIGHT, LEFT SAMA INCHES 2 BETT OF INFORMATION 15 14 9 8 DA ROCKWILDER METHOD MARKEDIM 12 2 4 2 IND MORE BASK (18) THIS CLOUD) 15 17 2 000 UP

(ID 16 7 JUMPIN, JUMPIN

D - I TREAT U BETTER

13 61 13 ANYTHING

3	1	6	GOT TO GET IT SIGN TEAT WAVE IT HOT TORACON SET SOULTE MIGH	18	5	2	CAN'T STAY DAYS HOLLISTER (SEF SQUAD/OREANW)
4	3	3	FORGOT ABOUT DRE OR DELEGAT EMMER WITERWATHINTERSCOPE	17	14	34	NO SCRUBS TLC (LAFACE) ARISTA)
5	2	6	BACK THAT THANG UP	18	21	9	TURN YOUR LIGHTS DOWN LO
8	7	21	FORTUNATE MANY SECOND LAND INTERSCOPE COLUMBIA!	19	22	7	BRING IT ALL TO ME BLAQUE ITRACK MASTERS/COLUMBIA
7	16	9	SPEND MY LIFE WITH YOU ERIC BENCE PEAT TAMA (WARNER BROS)	20	-	Б	IF YOU LOVE ME MINT CONDITION (ELEKTRACEC)
8	11	14	VIVRANT THING G-TIP (VIOLATORIDEF JAMAD JMG)	21	13	8	BACK AT ONE BRAN MCHAIGHT (MOTOWING
9	6	5	THE BEST MAN I CAN BE GROWING, R.L. TYRESE, CASE (COLUMBIA)	22	19	1	LOVE IS BLIND DIE FEAT FREN CHANG THAFF PROCESSMEETS
10	-	1	CHIN CHECK NWA FLAT: SNOOP DOGG (PRIORITY)	23	23	21	SO ANXIOUS GINLWINE (500 MUSICEPIC)
11	18	29	WHERE MY GIRLS AT?	24	15	28	BILLS, BILLS, BILLS DESTRAYS OF LO COLUMBIA)

24 15 28 BILLS, BILLS, BILLS 25 25 22 WHAT YA WANT CYE & NORED INJUST REDERSENTERSCOPE

See Marie Congress of the Cong

Billboard

Hot R&B/Hip-Hop Singles Sales...

3 3 6 WORRLE WORRLE

(ID 22 8 ONE FOUR LOVE PT. 1 13 13 25 I LIKE IT SAMME STREEWOODDOORANTOL) 13 13 25 GET IT ON TONITE

28 25 27 HOT BOYZ 25 16 16 THANK GOD I FOUND YOU

28 21 13 READY (20) 13 13 STILL IN MY HEART TRACE SPENCER CAPTOL 16 23 11 THERE YOU GO (2) 25 25 24/7 REVON EDMONOS (RCA)

36 36 16 GOT YOUR MONEY (33) 37 13 HOW WE ROLL 35 M 13 HE CAN'T LOVE U

36 13 13 WHOM: SUBSIDED SOVERISTED

SHITTLED (MOW DOES IT FEEL) (Driveral-Proplican International ASCAP) for their ASCAP first Edin, ASCAP WS WHATCHS LIKE (Thrown Tampuro, ASCAP THE Age ASCAP for Control, ASCAP Too So Del, ASCAP Warner-Tampales BM States Labors (SSCAP)

ACCAP Names. ACCAP WERE ACCAP NO. AC

13 12 4 DO IT AGAIN (PUT YA HANDS UP)

30 16 5 GET YOUR ROLL ON

00 16 13 I NEED A HOT GIRL

Nervous Remixes Kim English Set

ago, Kim English topped Billboard's Hot Dance Music/Club Play chart with the indefatigable "Unspeakable Jou" which was remixed by Razor 'N' Guido. Last month, she repeated the process with the Jason Ojeda/Motomo-mixed "Missing You." On May 23, Nervous Records is slated to issue "Re-Energized," a 10-track collection of remixes of songs that originally appeared on the singer's debut album, 'Higher Things," Both "Unspeakable Joy" and "Missing You" are included.

According to Kevin Williams. director of A&R at Nervous, the set will be available in two formats: CD and two separately sold 12-inch vinyl packs ("LP1" and "LP2"). Furthermore, the CD will include a combination of radio-ready edits and DJfriendly extended mixes, while the vinyl sets will include only the latter. On board for the journey are re-mixers/producers Chris Brann and



· Loleatta Holloway, "Dreaming (Toshiba-EMI Japan recording by a legendary clob diva remixed by Satoshi Tomije-what's not to lil sh, it rarely gets better than this! Too had it's only evailable as an import.

Ann Nesby, "Love Is What We Need" (A&M single). After a too-long absence, Nesby returns to clublend with this potent Mousse T. production. Awash in Doobie Brothers-speckled guitars, Brazilianshed percussion, and that voice, "Love Is What We Need" has "summer anthem" written all over it. DJ Sneak and Keith "KCC" Franklin also weigh in with a major restructurings. In stores June 13.
• SoulXpres, "Commit To Me" (KIKI

Records single). This slice of uptempo R&B sie, via Fort Lauderdale, Fla. based KIKI, is certain to please punters who miss the disco nights of New York's Paradise srage and New Jersey's Club Zanzibar Which only makes sense, given the song's classic-sounding musical arrangement and gospel-splashed vorsi stylings of Nife Spragging. While the mixes provided get the job done, Dance Trax would love to see the track completely overhauled by the likes of the Dronez or Jazz-N-Groove. Contact 964-717-2026. Rosabel Featuring Debbie Jacobs

Rock, "Don't You Want My Love" (Tommy Boy Silver Label single). Twenty one years ago, a pre-Rock Debbie Jacobs scored a smash with this sizzling tale of desire Now under the deft emidence of D.fs/oro. ducers Ralphi Rosario and Abel Aguilera, she has rerecorded the radio-pri song for today's generation of clubgoers o may not know its origins. Out June 6.

• Kut 'N' Paste, "My Family Depends

On Me" (Slip 'N' Slide U.K. single). Simone took the original version of this empower-ing tale to No. 8 on Billboard's Hot Dence sic/Club Play chart in '92. Re-tweaked for contemporary dancefloors and infused with the diva wailings of Cheryl Lucas, the

track appears poised for similar success.

• Khaled Featuring Amar, "Ei Harba Wine" (Barelay France single). Much like the club remixes of Sting's "Desert Rose. rizing merging of inters ally revered Arabian rai master Khaled and Angio-Indian vocalist Amar is equal parts world music and tribal house. Quite uphlime!



Eric Stamile ("Been So Long"), Jur ior Vasquez ("Learn 2 Luv"), Michael T. Diamond ("Supernatural"), Friburn & Urick ("Time For Love"), Joey Rivera and Jonathan Trattner ("Nitelife"), DJ Boris & Doug Beck ("4 The Luy Of Music"), Jazz-N-Groove ("Higher Things"), and Mark Piechiotti ("Tomorrow").

While several of these restructurings work incredibly well-the deep house leanings of "Been So Long the ever-building "Learn 2 Luv," the big room vibe of "Time For Love, and the next single, the soulful "Higher Things," for instance-we still would've preferred a brand-new album from the talented singer.

Unfortunately, that won't be happening anytime soon (sigh). According to both Williams and English's manager, Vickie Markusic, the artist and label are currently in litigation. Explains Markusic, "Because Kim

didn't deliver a new album to Nervous. the label decided to put this album together without her involvement We'd love to have Kim supporting this project," offers Williams, "Unfortunately, the only thing missing is ber cooperation." English could not be

reached for comment. In additional English news, Markusic informs Dance Trux that the singer, accompanied by a live band (like she was at last year's Billboard Dance Music Summit), will be headlining the Divas of Dance 2000 tour this summer Sponsored by Salem, the free-ofcharge 14-market tour commences June 7 in Savreville, N.J. (at Club Abyss), and will make stops in Hartford, Conn. (the Velvet club), Boston (Chaps), and Pittsburgh (the Eagle), among other cities. Opening for English are Shannon, La Rissa, Myndy K., and Reina. A soon-to-be-announced female DJ will also be included on the lineur

NEWSY NEIGHBORS: Dance Trax is happy to report that DJ Skribble has inked an exclusive three-year deal with Atlantic Records for Warner Music Group's Essential brand (Billboard, March 11). Skribble's first Atlantic release, tentatively titled "Essential Dance Summer 2000," should be in stores midsummer. The set will be a

multi-artist, beat-mixed compilation. Speaking of the Essential imprint. it makes its U.S. debut Tuesday (16) with the release of "Essential Selection Volume 1" on London-Sire. Comprising two discs-one mixed by big beat guru Fatboy Slim, the other by trancemeister Paul Oakenfold-"Essential Selection" offers several choice cuts, including Art Of Noise's "Metaforce," Size 9's "I'm Ready," Mr. X And Mr. Y's "1956," the Unknown's "The Spirit," Brainchild's "Sym ," and Moogwai's "Viola." An absolute high point occurs

toward the end of Slim's set, with Scanty Sandwich's "Because Of You" morphing into Underworld's "Born Slippy," which then merges with Groove Armada's "At The River." Quite cuthartic.

Remix/production outfit Thunder puss (aka Chris Cox and Barry Harris)-no longer going by Thunderpuss -continues to dominate dancefloors with a handful of top 10 hits on Billboard's Hot Dance Music/Club Play chart. Last issue, the Southern California-based duo's production/remix of Abigail's "If It Don't Fit" climbed to the top of the chart. This followed in the footsteps of Enrique Iglesias' "Be With You," which topped the chart the previous week-and which the pair also remixed.

This issue, the pair is responsible for half of the chart's top 10: Lara Fabian's "I Will Love Again" (No. 2), Jennifer Lopez Featuring Big Pun & Fat Joe's "Feelin' So Good" (No. 5), GTS Featuring Loleatta Holloway's "Share My Joy" (No. 6), Jocelyn Enriquez's "When I Get Close To You" (No. 7), and Abigail's "If I Don't Fit" (No. 8), Not bad, eh?

Anthony Maccaroni, who hoped his club promotion skills at labels like Playland and King Street Sounds/Nitegrooves, has opened the doors to his own company, Bounce Entertainment. The New York-based company, says Maccaroni, will handle all manufacturing, worldwide distribution, and promotion for four independent labels: the resurrected Bumble Beat Records. Hypo, Cosmic, and GBH (Great British House), named after the successful Friday night party at New York's Cheetah club. Additionally, Maccaroni does independent club/mix show promotion for several labels, including New Jersey-based Xtreme Records (Continued on next page)

Billowerd. Dance Rreakouts CLUB PLAY

1. I'M NOT IN LOVE OLIVE MAJERICA

JUMOR WASQUEZ
DON'T BE AFRAID MIKE SKI XTRUME
WHERE YOU ARE JESSICA SIMPSON
FEAT. NICK LACHEY COLUMBIA
DO IT TO ME AGAIN SOULSEARCHER

MAXI-SINGIFS SALES

THE BEST THINGS FILTER F-111 WHEN I GET CLOSE TO YOU HE HORN 2000 DJ DERO OD

FLASH GREEN VELVET FITT TELL ME WHY (THE RIDDLE)
PAUL VAN DYK FEAT. ST. ETIENNE MUTE Breakouts: Titles with future chart potential, ed on club play or sales reported this week Rampage Has Fine 1st Year

NEW YORK-Currently celebrat ing its one-year anniversary. New York-based Rampage Music is re sponsible for a string of successful releases, including effervescent and melodic singles from Dawn Tallman ("Be Encouraged"), Michelle Weeks ("Rejoice"), and Miss Jane ("It's A Fine Day"), as well as albums from drum'n'bass artist Duke Mushroom and Euro-dance

singer/songwriter Rene Froger. Additionally, the lahel released the critically acclaimed "Planet Electrica: Protection" compilation, a benefit album for global hurricane victims, which featured top electronica acts such as Massive Attack, Fathov

Slim, the Chemical Brothers, Roni Size Reprazent, Underworld, and LTJ Bukem among othora Founded by president Kevin



In addition to Miss Jane's debut album. the RED-distributed Rampage Music is readying albums from Christian & Rizzo, Lydia Rhodes, and Matthias Hailbrone

Doyle and CEO Cees Van Leeuwen. In the 12-inch singles depart-Rampage Music has gained a solid ment, summer releases include reputation for its multi-format deases, as well as its aggressive, grass-roots marketing directive.

"Our main objective is to release a wide range of quality releases that represent the many faces of dance music," explains Doyle, formerly the director of A&R at ZYX Records and national director of dance pro-

motions at EMI Records. "We want our catalog to reflect our love of diverse musical genres, he adds. "We shouldn't be expected to pigeonhole or limit ourselves creatively. We'd rather develop a reputation for putting out great records that we love and support, regardless of their style.

"It's been amazing," says Ram page national director of radio promotion Robin Pelka. "We've had so much support from the underground DJ community, as well as from mix-show and erossover radio DJs, especially with Miss Jane's It's A Fine Day."

Released last year, "It's A Fine Day" peaked at No. 3 on Billboard's Hot Dance Music/Club Play chart the week of Dec. 18, 1999. Currently, the single is impact

ing at such rhythmic top 40 radio stations as KLNA Sacramento. Calif.: WPOW Miami: WPYO Orlando, Fla.; KYLD San Francisco; and KRBX Houston

To support the single and its fol-w-up, "La, La, La, La," which is low-up, "La, La, La, La," which is scheduled for an early-July release, Miss Jane (aka 22-year-old Omie Jaffe) recently embarked on a promotional club tour of major mar kets. She has already performed at clubs in Washington, D.C., Miami Philadelphia, Los Angeles, San Francisco, and New York.

has been a great learning experience for me," notes Miss Jane. grew up in the club scene, and that inspired me to pursue music and dancing. The energy of the music and the love that people give you is electrifying. It's so positive. "Hopefully, my music will be able to affect a wide audience," she continues. "I don't want to pigeonhole

or categorize myself. My [forth-

coming album will incorporate the

different styles of music within the

dance music spectrum, 'It's A Fine

Day' was hasically a tool for me to test the waters, whereas my album will be much more revealing of my total character and vision.

"The Hello Song" by New York DJ/club personality Honey Dijon; "Cada by Negrocan, which Rampage licensed from Swing City Records U.K.; and "Hidden Feelings" by Christian & Rizzo. which features remixes by Ricky Crespo and Soul Solution.

The company is also excited about its new beat-mixed DJ series. According to Doyle, the first installment, mixed by New York-based DJ DJB (aka Dominie Brando), will be in stores late summer/early fall. And in signature Rampage fashion, it will encompass many dancefloor sounds, from inspirational garage to hypnotic tech/house to New York

In late June, the label will unveil a new imprint-Ruff Rampagethat will focus on R&B and hip-hop. Its first release will be "Diamonds by hip-hop veteran Rob Base. The funky track will feature remixes by Javon Novine

We just love exploring new music, and we're dedicated to working with talented artists," explains Joe Berinato, director of promotions/A&R at Rampage Music. Every release is a priority for us. and we work hard to establish our artists and projects from the ground up-utilizing support from the club community, radio, retail, and proce

"At the end of the day, we want our catalog to be fresh and universal, encompassing a wide variety of styles without any borders," adds Berinato. "It's important to look at the big picture. Dance music is so multifaceted; we want our music to represent that."

Billboard. HOT DANCE MUSIC.

THIS	NEEK	2 WYS AGO	WKS ON CHURT	CLUB PLAY COMPRED FROM A RATIONAL SAMPLE OF OWNER CLUB PLAYLISTS. ARTIST MATRIX ANAMERAPONOUTION LABEL	THIS	UST	2 WKS AGO	WRS. ON CHART	MAXI-SINGLES SALES COMMENT OF THE PROPERTY OF THE TIME MASS SECTION AS INTEREST. TITLE WATER'S AND ADMINISTRATING LABELY WATER'S AND ADMINISTRATING LABE
0	2			No. 1	,				No. 1
0	_	1	- /	I'M IN LOVE JELLYBEAN 2584 1 work of No. 1 VERONICA	1	1	1	9	OH MITOUR THE COLUMN TO THE CO
(2)	8	8	-	I WILL LOVE AGAIN COLUMBIA 79375 LARA FABIAN					GREATEST GAINER
(4)	6	30	6	RELEASE REAL WORLD PROMOVINGEN AFRO CELT SOUND SYSTEM I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SHE FROM: 1 PET SHOP BOYS	2	21		2	FEELIN' SO GOOD (T) 00 WORK 7558HEPIC 1 JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
3	8	47	8		1	2		2	DESERT ROSE (3) A&A 497321/INTERSCOPE † STING FEATURING CHEB MAMI
(3)	5	9	8	FEELIN' SO GOOD WORK 79388550 WORK 1 JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE SHARE MY JOY AND 12032 NING STREET GTS FEATURING LOLEATTA HOLLOWAY					HOT SHOT DEBUT
(7)	12	22	6	WHEN I GET CLOSE TO YOU TOWN BOY 2010 JOCELYN ENRIQUEZ	4	NE	w >	1	WHERE YOU ARET WARMA LOVE YOU FOREVER IT IT COLUMN TO THE OF THE SECRET SIMPSON FEAT INCK LACHEY
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(9)	18	27	4	SHOW ME JELLYBEAN 2585 ANGEL CLIVILLES	8	3	2	5	WHAT A GIRL WANTS (1) 00 RCA 60224 1 CHRISTINA AGUILERA
Ö	13	17	8	BE ENCOURAGED TUMPIGE 0111 DAWN TALLMAN	7	4	3	16	MARIA MARIA (1) (0) ARISTA 13774 † SANTANA FEATURING THE PRODUCT G&S
11	11	15	7		8	- 6	5	4	I WILL LOVE AGAIN (T) 00 COLUMBIA 75375/CRG LARA FABIAN
(12)	15	20	6	WORK THAT BODY (REMIX) WEST END 1002 TAANA GARDNER NATURAL BLUES V2 27639 1 MOSY	9	7	. 6	21	I DO BOTH JAY & JANE (T) (X) BACO KATINUREUS 431/WARLOCK LA RISSA
	8	1			(10)	9	10	11	SHACKLES (PRAISE YOU) (7) 00 C2(00LUMBIA 79347) CRG 1 MARY MARY
13		-	10	BE WITH YOU INTERSCOPE 497287 † ENRIQUE IGLESIAS	11	8	. 7	22	ABOVE THE CLOUDS (T) (3) TOWARY BOY 2053 AMISER
(14)	22	30	4	THE BEST THINGS F-111 44657/9EP995E 1 FILTER	12	11	11	29	SUN IS SHINING (T) (I) EDEL AMERICA 005880 808 MARLEY VS. FUNKSTAR DE LUXE
15	17	21	8	STOP 950 MUSIC PROMOISSO-WORK JON SECADA	13	10	9	11	I LEARNED FROM THE BEST (T) 10 ARISTA 13623 † WHITNEY HOUSTON
16	7	3	9	BETTER OFF ALONE REPUBLIC 156796/UNIVERSAL! ALICE DELIAY	14	12	8	13	FREAKIN' IT (1) DD COLUMBIA 79341,CRG ? WILL SMITH
17	14	16	8	IF YOU BELIEVE IEPRISE 44842 SASHA	15	13	15	18	I SEE YOU BABY IT ID JIVE ELECTRO 42646/JIVE 1 GROOVE ARMADA
Œ	23	29	5	GOT A LOVE FOR YOU GROONLICOUS 114STRICTLY RHITHM HEAVEN FEATURING REINA	16	16	27	16	SSST(LISTEN) (T) 00 NETWOUS 20105 JONAH
19	26	35	4	WITH YOU RASAN CODSTRICTLY REVITEM NOMAD	17	17	19	4	DON'T STOP (7) 00 RADIKAL 99015 ATS
20	16	6	13	IT FEELS SO GOOD FARM CLUBREPUBLIC 156247/LINVERSAL 1 SONIOUE	18	15	12	8	NATURAL BLUES IO V2 27699 1 MOSY
21	10	7	11	MISSING YOU NERVOUS 20271 KIM ENGLISH	19	18	14	16	PUSH IT OF WARNER BROS. 64782 1 STATIC-X
22	24	26	7	ALLELUIAS MAYERICK PROMOWARNER BROS. SOLAR TWINS	20	19	21	5	BETTER OFF ALONE (I) REPUBLIC 1567/98/LINVERSAL 1 ALICE DEEJAY
(23)	29	37	4	REJOICE RAMPAGE 0118 MICHELLE WEEKS	(21)	25	22	9	THE LAUNCH/YOU GOT MY LOVE IT) OF GROOMUCIOUS ORASTRICTLY RIGHTHM OJ JEAN
24	20	13	12	GIVE ME TONIGHT 2000 CONTAGIOUS 1013 SHANNON	22	20	17	4	I SEE STARS (0 STREETBEAT DET ROSAN FOX
				POWER PICK	23	27	18	7	MIRROR MIRROR (I) ATLANTIC BASSAGE / M2M
(33)	44	-	2	FLASH F 111 44853 GREEN VELVET	24	24	20	17	TAKE A PICTURE (T) OD F-11 I REPRISE AFRISAMAINER BROS 1 FILTER
26	25	14	11	WHY CAN'T YOU BE REAL NERVOUS 20111 BYRON STINGILY	(25)	35	38	5	SHUT THE F*** UP + DANCE (T) OD TOWNY BOY SLAGE JOIGHTOMAY BOY ADRENALINE
(27)	35	_	2	JUST COME BACK 2 ME TOWNY BOY SILVER LABEL 2080/TOWNY BOY HYPERTROPHY	26	30	25	78	BELIEVE (1) OF WARREN BROS. 44576 † CHER
28	27	23	9	I LOVE YOU NETTWERK PROMOVARIETA SARAH MCLACHLAN	27	22	16	16	SHAKE YOUR BON-BON IT IT IT CZCOLUMBA 79354CHG † RICKY MARTIN
20	19	12	47	DESERT ROSE ASM 49732 MINTERSCOPE † STING FEATURING CHEB MAMI	28	26	26	47	PM OUTTA LOVE (1) 00 DATUSHT 7 (05447)C† ANASTACIA
(30)	40	-	1	LOVE IS WHAT WE NEED ALM PROMOUNTERSCOPE ANN NESBY	28	33	23	23	SUN IS SHINING (THE REMIXES) (T) (0) TUFF CONGRIGHM PICTURES 7023/1790 BOB MARLEY
(31)	33	47	6	THE GHETTO (EL BARRIO) GRP 5617585/GENE GEORGE BENSON FEATURING JOE SAMPLE	36	26	26	1	HOLE IN THE WALL OD WILDOWY 2386/MALACO MEL WAITERS
(32)	36	46	6	BE STRONG JELLYBEAN 2541 BORIS & BECK	(31)	50	45	_	
(33)	43	-	2	DON'T GIVE UP C2 79424COLUMBIA CHICANE FEAT BRYAN ADAMS	(32)	45	45	41	BODYWOCK (1) 00 V2 27595 1 MOBY
36	36	26	47	HEAVEN'S EARTH NETTWERK 33101 DELERIUM	33	38	39	39	KERNKRAFT 400 (T) 00 SPECTRA 91007/SAFAM ZOMBIE NATION
35	26	47	13	KING OF MY CASTLE STRETCY (SMYTHM 12583 † WAMDUE PROJECT	36	41	28	89	SPM (TILL I COME) (TI O) INDINAL 99004 † ATB SUAVEMENTE (TI O) SONY DISCOS (IZ PIS 1 ELVIS CRESPO
(36)	36	-	1	SHUT THE F*** UP + DANCE TOWNY SOY SLIVER LAREL 2012/TOWNY BOY ADRENALINE	35	47	28	89	
-	_	_		HOT SHOT DEBUT	36	47	36	47	
(37)	ME		١, ١	DIREAMING NETTWERK 33105 BT	37	47	39	47	TEMPERAMENTAL (T) 00 ATJUNTIC 84654/AG EVERYTHING BUT THE GIRL IT'S A FINE DAY (T) 00 RAMHIGE 70104 MISS JANE
(38)	45		2		36			85	
39	47	47	2	CHOCOLATE SENSATION RIDES ON TIME SALSOLL PROMO LOLEATTA HOLLOWAY GET ALONG WITH YOU VISEN PROMO 1 KELIS	36	33	32 47	26	MUSIC SOUNDS BETTER WITH YOU (3) HOULE 3856 [AVRIGN § STARDUST NEW YORK CITY BOY (7) NO SHE 3504 § PET SHOP BOYS
(10)	MES		1		43	32	47	8	NEW YORK CITY BOY (1) 00 SHE 35044 1 PET SHOP BOYS MISSING YOU (1) 00 NEWOUS 20271 KIM ENGLISH
			_		(41)	-			
41	28	19	47	THE RETURN OF NOTHING BUJEPLATE CONSTRUCTLY ROYTHM SANDSTORM			MTRY	6	MUCHO MAMBO (SWAY) (T) (ID JELLYBEAN 2070 SHAFT
(42)	45	-	2	THE LIFT PRIMAL TRUX 47556/WIGNER BROS MEPHISTO ODYSSEY	(42)		MIRT	65	BLUE MONDAY (T) (I) F.111/REPRISE 44555/WANER BROS † ORGY
43	32	33	30	HAND NIGHT EDEL SWIGHT PHUNKY DATA	43	43	43	8	STILL IN MY HEART (1) 03 CAPITOL 58907 † TRACIE SPENCER
43	NET 43		- 6	IF YOU DON'T WANNA LOVE ME CREAMHORES PROMO 1 TAMAR	(45)	36		33	JUST COME BACK 2 ME (1) 00 TOWNY BOY SEVER LAUGE 2000/TOWNY BOY HYPERTROPHY
		39	- 10	STILL IN MY HEART CAPIFOL 58807 † TRACIE SPENCER			NTRY	27	ALL OR NOTHING/DOV'E L'AMORE (T) DO WILLIAGE BIOS. 44774 † CHER
46	31	31	10	DRAMA ON THE DANCEFLOOR NITEGIOOVES THACKS STREET HIDEXI FEAT, PAUL E. ALEXANDER	43	29	43	- 8	I'M IN LOVE (1) (IX JULYIEAN 2584 VERONICA

horig singles below the top 20. Graetist Geiner on Maxi-Singles Sales is awarded for the largest sales increase among size start: (Mr Cassette maxi-single availability, IT) Viryl maxi-single availability. (I) Viryl maxi-single availability. (I) 2000, Titles with the greatest sides or club play increases this week. Power Pick on Club Play is awarded for the largest point increase an wifere in the top 50.1 if Videocia availability. Catalog number is for vinyl main single, or CD main single if vinyl is unavailable. On Sa borrof/IPP Communications.

48

23 . SHOW ME OF ISLINICAN 2505

SMITH & MIGHTY

THE WISEGUYS

DESTINATE CHILD

ZHANA

DANCE TRAX

48 -

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(48) NEW >

(Continued from preceding page)

SAME STUDIO K7 OBA

SAY MY NAME COLUMBA 79346 T

TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM

START THE COMMOTION IDEAL 0024/MAMMOTH †

From Bumble Beat, Maccaroni says to expect new remixes from the label's catalog-as well as new tracks. First up is "The Return" EP which includes the Tamperer remix of Karen Pollard's classic "Take Me Back." SYB Crew Featuring Ant Mac's "I Feel You're Takin' Over," Tampura's (aka the Tamperer) "Boogie Down," and French Connection's "Easy Love," The latter, according to Maccaroni, has already been licensed to Sony France, Sony U.K., and Atlantic Records. Hypo, the label owned by Romatt,

is scheduled to drop the soulful "Share My Love"/"I Need You" by the Bionik Men (aka Romatt) in the next few weeks. The progressive house/trance imprint, Cosmic, is currently negotiating several titles. And GBH will specialize in dance compilations mixed by U.S. and U.K. DJs, featuring both underoround and commercial sounds.

Rama Barwick, formerly of Container Records/Max Music, and DJ/ promoter Jonathan Cowan have united to form Bliss Productions, an electronic dance music label based in Hollywood, Fla. According to Barwick, the label will concentrate on DJ-mixed compilations, with the first one, scheduled for a midsummer release, being a two-disc set best-mixed by Slacker. This will be followed, in the fall, by DJmixed CDs from both Quivver and John Debo Rarwick says Rlies is cur-

rently negotiating distribution, as well as the possibility of a Timo Maas-mixed CD.

PARTING GLANCES: The dance music community is mourning the

loss of veteran Billboard-reporting DJ Stuart Gardner, who died April 23 at the Haven House, a hospice in Atlanta: the cause was cancer. A memorial service was held April 28 at the Unity Midtown Church.

| 47 | 48 | 48 | 39 | IT FEELS SO GOOD ITS FIRST CLIEBEFURIC 156247/UNIVERSAL \$
| 48 | RE-ERTRY | 25 | HE'S ALL I WANT (T) DO BLACK MOON 97051/12

43 47 8 MIXED BIZNESS (1) 00 DGC 4972720HTERSCOPE 1

A vociferous supporter of dance music, Gardner personally witnessed the scene's many stylistic changes-from disco, new wave, and hi-NRG to house, techno, and trance-without missing a savvy

At last year's Billboard Dance

Music Summit, which was held in Atlanta, we had the pleasure of experiencing Gardner at his home hase, the Backstreet club, During the Summit's closing night party, Gardner seamlessly intertwined nu-disco, filtered house, trance, and pop into one soul-satisfying whole. Unforgettable? You betjust like Gardner himself.

CONTOUR

BECK

ANGELMOON

Contributions in Gardner's name can be made to the Haven House, 5411 Northland Drive, NE,

Shell Point Set Has New Parsons Lyrics

BY RAY WADDELL NASHVILLE-Nearly 27 years af-

ter his death, new material from country rock pioneer Gram Parsons will emerge with "The Gram Par-sons Notebook: The Last Whippoorwill." due June 27 on Shell Point/ onhomusia

In a move befitting the maverick Parsons, the record will be distributed and marketed in a unique fash-"The Gram Parsons Notebook" will be released initially via the Internet before distribution to brick-and-mortar outlets some three months later

The impetus for the new record comes from a notebook filled with lyrics and notes by Parsons, which was given to his friend and International Submarine Bandmate

John Nuese after Parsons died in 1973, Nuese kept the notebook in a drawer for 20 years before sharing its contents with Los Angeles and Nashville songwriters.

Nuese and singer/songwriter Mike Ward laid down some initial tracks before turning the project over to Grammy-winning producer Carl Jackson, "When they got to talking about this notebook, my ears perked up," says Jackson. "And when I actually started looking at it, chills came all over me. I was always a hig fan of Gram Parsons'

Of the album's 13 cuts, six were put together from lyrics in the notebook. Jackson himself completed a song Parsons had partially written called "L.A. Customs Blues,"

adding a verse and coming up with a melody, "I tried my best to use every word Graham had already done," says Jackson. "The chorus was pretty much done '

Singer/songwriter Jim Lauderdale wrote about half of a Parsons composition called "Blessin' For

Bein'." He was turned on to the project several years ago by Ward and Eddie Cunningham, Lauderdale, too, was moved when he first saw the notebook

"I saw the page with 'Blessin' For Bein',' and immediately this melody came to me," says Lauderdale. He added a second verse and the melody, then recorded the song at Paramount Studios in Los Angeles, Jack-

son later added a harmony part "I heard [the final recording] the first time the other day and was very moved by it," says Lauderdale. "If something ever happened to me and I had some lyrics laying around, I would be pleased if somebody

came along and finished it. Gram's music really touches people deeply," Lauderdale adds. "Unfortunately, he didn't leave that much (material) behind because he

was only here for such a short time " Lauderdale gave "Blessin' For Bein'" a very sparse, haunting ar-rangement. "I figured the rest of the songs would be getting a full treatment from the band, so I wanted

something a little quieter," he says. In addition to the unfinished Parsons songs, the set includes other favorites from the Parsons songbook, including "Hickory Wind and "A Song For You." as well as songs associated with the artist. such as the Louvin Brothers' "Cash On The Barrelhead" and the Rolling Stones' "Dead Flowers " Additionally, two tribute songs appear: "The Last Whippoorwill" and "Barefootin'." Besides Jack-son. Ward, and Lauderdale, guests include Leslie Satcher, Ricky Skaggs. Marty Stuart, Larry Cordle. and James Burton.

SPREADING THE WORD "The Gram Parsons Notebook"

will be the third release from Nashville-based indie Shell Point, following releases from bluegrass great Cordle and Porter Wagoner. In the joint venture with echomusic. Shell Point will focus on distribution and radio promotion, while echomusic will handle art direction design. Internet promotion and the actual pressing of the record.

"We also did due diligence regarding the [Parsons] estate, plus dealing with the songwriters and publishers," says Mark Montomery, partner in echomusic with Neil Einstman, He adds that Parsons' estate approves of and is

behind the project. The album will be released exclu-

sively by roots Internet source GrooveTone.com on June 27. Beginning in September, brickand-mortar distributor Select-O-Hits will make the album available at retail. Roots radio will be serviced

tracks for programmers to select from. Also, the GramParsons.com Web site will be serviced with MP3 downloads and excerpts from the notebook Another site GramParsonsNotebook.com, will go up following the GrooveTone

with three preferred

Randy Harrell, president of Shell Point, thinks the timing is right for the Parsons project, "Gram Parsons is considered a pioneer of country rock, which is now Americana. savs Harrell. "With Americana radio gaining strength, there is now a portal for this to go into. Our hope is that people will embrace this project for what it is: six brand new songs co-written by Gram Parsons. We feel like these songs are an accurate representation of what they would have been."

The goal is 100,000 units, which Montgomery thinks is very achievable. "But our main goal is to be viewed as having done this project

justice," adds Einstman. Our highest hopes would be for this project to have a chance to win a Grammy and get the recognition it deserves, as well as for Gram and these musicians [on the project] to get the recognition they deserve," says Jackson, "A lot of the artists on this project aren't huge stars, but they chance to hear this, they'll love it.

deserve to be. I think if people have a As to what Parsons might think of the evolution of his notebook, Jackson save "I hope he's looking down and smiling," then jokingly adds, "or up, as the case may be.



a joint-venture deal with Sony/ATV Tree Publishing. Prior to opening Jody Williams Music Williams was president of MCA Music Nashville. His rice and also includes stints at BMI's Nashville office, Sony Tree Publishing, Screens Gems Music, and Chappell Music. Pictured, from left, are Sony/ATV Tree's Woody Bomar, Williams. Sony/ATV Tree president/CEO Donna Hilley, and Sony/ATV Tree's Don Cook,

Jim Steinman Flies 'Bat Out Of Nashville': Oon't 'Forget About' Robert Lee Castleman

A NEW PROJECT is in the works that will feature country artists covering the songs from Meat Loaf's 1977 classic "Bat Out Of Hell" and its 1993 follow-up. Bat Out Of Hell II: Back Into Hell." The album, a joint venture between Restless Records and the DAS label's David Sonenberg, is expected in the first quarter of next year and will be titled "Bat Out Of Nashville

Jim Steinman, who wrote and produced all of the tracks on the "Bat" albums, will also produce the Nashville version. The album will comprise all of the songs from "Bat Out Of Hell," two tracks from "Bat Out

Of Hell II," and two new songs written by Steinman. Although no acts have been signed, Restless publicist Steven Cohen ov-

pects the project to land top-name talent and says some of the tracks will be worked to country radio.

While this is wildly speculative, just think how much fun it would be to hear Dixle Chicks do "Two Out Of Three Ain't Bad." Garth Brooks singing "You Took The Words Right Out Of My

Mouth," a Faith Hill Tim McGraw duet on "Paradise By The Dashboard Light," or LeAnn Rimes singing "I'd Do Anything For Love (But I Won't Do That)." Mr. Loaf would be proud.

ON THE ROW: Denise Wilder Warren joins Gaylord Entertainment as senior VP/CFO She previous ly was director/senior industry analyst at Merrill Lynch & Co. in New York.

Mercury Records in Nashville has promoted three staffers to VP. Kira Florita and Kim Markovchick are elevated to VP of marketing. Claudia Mize is named VP of recording. Florita and Markovchick had been senior directors of marketing. Mize previously was senior director, A&R and A&R administration. Allen Brown joins RCA Label Group as director of media marketing. He previously was associate director of media and artist development at sister label

Arista/Nashville Christopher Washko joins James Dowell Manageent as associate manager. The company manages Warner Bros. artist Chad Brock.

Frank Wing is promoted to territorial agent for Agency for the Performing Arts (APA). He will handle the West Coast region for APA's Nashville roster. Monica Stiles joins Joe Diffie's Third Rock Enter-

tainment as office manager/projects coordinator, replacing Stephanie Fortner, who exits.

SIGNINGS: Steve Wariner has signed with Creative Artists Agency for booking representation. Epic artist Tammy Cochran has signed with TBA Entertainment Corp.'s Titlev/Spalding & Associates for management, TBA also represents Brooks &

Dunn and Chely Wright. Songwriter Robert Lee Castleman, perhaps best known as the writer of Alison Krauss' "Forget About It," will release his debut album Aug. 8 on Rounder

Records, "Like Red On A Rose," On May 4 Castleman began touring with labelmate Krauss and on

May 19 will make his Grand Ole Opry debut. Marathon Key Music signs songwriter Gary Cotton to a publishing agreement, Marathon Key is a co-publishing agreement between songwriter/producer Billy Joe Walker Jr. and Warner/Chappell



Music. ARTIST NEWS: Richard Young of the Kentucky Headhunters suffered a heart attack May 6 while leaving the stage with the band after a performance in

Oklahoma City. On May 8 doctors inserted two heart. shunts to open up blocked arteries. At press time, he was still hospitalized in fair condition. The group is signed to Audium Entertainment. Jo Dee Messina is engaged to marry her longtime

tour manager, Don Muzquiz. No wedding date has Neal McCoy's 24-7-365 tour will hit 58 cities this

summer and fall. Fleetwood Homes, a producer and retailer of manufactured bousing, is sponsoring the tour, which kicked off May 2 in Irvine, Calif. The sponsorship package includes TV ads featuring McCoy, a compilation CD of McCoy's music available exclusively at Fleetwood retailers, and a contest with the prize of a private concert with McCov.

Anita Cochran and Craig Morgan launched a sum mer tour May 4 in Bakersfield, Calif.

Dwight Yoakam has programmed a country radio channel for the MTVi Group's SonicNet.com. Also, Yoakam has invited Monument artist Danni Leigh to ioin him on tour this summer

Billboard. TOP COUNTRY ALBUMS. INTEREST CONTRY ALBUMS. INTEREST CONTROL CONTRY ALBUMS. AND PROPERTY INTEREST CONTRACT. CONTRACT. AND PROPERTY INTEREST CONTRACT. CONTRACT. AND PROPERTY INTEREST. CONTRACT. CO

THIS WEEK	LUST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST WHEN I AMBRIVE TREATED, THIS LIGHT SUGGESTED LIST PRICT OR EQUIVALENT FOR CASSITTICES	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST WHEN A NUMEROSTHEATHS LAKE, ELECCESTED LIST PICE OR COLUMNATOR FOR FOR FOR FOR FOR FOR FOR FOR FOR F	PEAK POSITION
	_		-	→ No. 1 →		38	35	31	51	CHELY WRIGHT ● MCA HASHMILE 170052 (111.98/17.96) SINGLE WHITE FEMALE	15
1	1	1	36	DIXIE CHICKS A MONINGER SOCIESONY (1 OR EQ 17 OR 1 25 months at No. 1 FLY	1	39	36	30	14	WYNONNA CURB 511067/MERCURY (10 98/17 98) NEW DAY QAWNING	5
				GREATEST GAINER		40	34	25	15	ALECIA ELLIOTT MCA NASHWILLE 170087 IB 98/12 98/ 100 I'M DIGGIN' IT	18
2	2	2	26	FAITH HILL & WARRER DROS 47373WRN 112 98/18 980 BREATHE	1	41	43	51	91	WILLIE NELSON LIGACY 69322/COLUMBIA I7 96 (Q.11 98) 16 BIGGEST HITS	29
3)	3	3	3	GEORGE STRAIT ▲ MCA MAGAMULE 170000 (ILI 9807 98) LATEST GREATEST STRAITEST HITS	1	(42)	48	47	57	JOHNNY CASH COLUMBIA 69739/SONY (7 98 EQ.L.) 96 16 BIGGEST HITS	18
4)	5	5	49	LONESTAR ★ 1864 67762/946 [1] 99/17 981 LONELY GRILL	3					PACESETTER	
5	8	5	131	SHANIA TWAIN ◆" MERCURY 536003 (12 98/18 98) COME ON OVER	3	43	61	70	37	ASLEEP AT THE WHEEL PRIMWORKS 45011 THATTAGODY 100 9804 901 100 RIDE WITH BOB	24
(a)	8	8	53	TIM MCGRAW & CURE 77942 (10.98/17.98) A PLACE IN THE SUN	3	44	39	36	103	SOUNDTRACK & CAPITOL 93402 (10-98/17-98) HOPE FLOATS	1
7	7	7	119	DIXIE CHICKS A' MONUMENT 68196/50NY (10 98 EQ:) 7 98 MM WIDE OPEN SPACES	3	45	42	40	14	KEITH URBAN CAPITOL 97591 (10 98/16 98) IIII KEITH URBAN	37
	8		2	VINCE GILL	H.	46	38	39	3	VARIOUS ARTISTS (0UNDATION 99729/89MG (10:98/16 98) TJM PRIME COUNTRY CUTS	38
<u>.</u>		·	3	MCA NASHWILLE 170098 11 9817 981 LET 3 MANE SONE HE RISS GOODDTE	1	47	41	35	14	TRACY LAWRENCE ATIANTIC 8326946 (10 56) 16 981 LESSONS LEARNEO	9
5		w	2	HOT SHOT DEBUT		48	40	45	5	VARIOUS ARTISTS TIME LIFE 18435 (123 98 CD) CLASSIC COUNTRY LATE '60S	38
<u>9</u>		-	Z	COLLIN RAYE ETIC 69995 SONT 110 96 EQ 1 7 961 TRACKS	9	49	47	42	4	CLAY DAVIOSON VIRGIN 48854 (9.98/12.98) IIII UNCONDITIONAL	33
10	9	9	6	TRISHA YEARWOOD MCI NISHNILLE 170102 (11.9817.98) REAL LIVE WOMAN	4	50	46	37	11	PHIL VASSAR ARISTA NASHWILLE 18891 (10.98 16.98) PHIL VASSAR	23
11	10	11	52	KENNY ROGERS ◆ DREAMCATCHER 2004 (11.59/16.59) SHE RIDES WILD HORSES	4	51	54	48	27	TRACE ACKINS CAPITOL 96618130 98/16 981 MORE	9
12)	18	18	27	TOBY KEITH OREANNOWS 450205/WITE/SCOPE (1) 9917 981 HOW DO YOU LIKE ME NOW?!	5	52	52	43	78	TOBY KEITH ● MERCURY 558962 (1) 98/17 98) GREATEST HITS VOLUME ONE	5
13)	18	18	29	ALAN JACKSON ▲ ARISTA MASHAYLLE 18932 (10 99/17 98) UNDER THE INFLUENCE	2	53	50	52	48	CHRIS LEDOUX CAPITOL 99783 (10 96/14 98) 20 GREATEST HITS	17
14	12	12	52	SHEDAISY ▲ LYRIC STREET 165002(HOLLYWOOD (10 98/16 98) THE WHOLE SHEBANG	5	(54)	NE	WÞ	1	REBECCA LYNN HOWARO MCA NASHWILE 170091 (8 98/12 98) REBECCA LYNN HOWARO	54
15)	18	18	62	KENNY CHESNEY ▲ IINA 67605/RLG 10 98/16 991 EVERYWHERE WE GO	5	55	56	58	33	YANKEE GREY MONUMENT 69085/SONY (10 98 EQ 16 98) 50 UNTAME O	41
16)	18	18	24	REBA MCENTIRE ● MCA MISHWILLE 170119 (11.99/17.99) SO GOOD TOGETHER	5	56	55	49	89	ALABAMA A FOR THE RECORD 41 NUMBER ONE HITS	2
17)	N	w.►	1	CHAO BROCK WARNER SROS 47659WRN (LL 98-17 99) 200 YES!	17	57	58	56	40	SCA 6763/581.6 (19.9628 %)	5
18)	27	37	1	SOUNDTRACK BNA 67963/RIG (11 98/17 98) WHERE THE HEART IS	13	-	-		-	ALISON KRAUSS ROUNCER 810465/MERCURY (11 98/17 981 FORGET ABOUT IT	- 3
19)	19	15	34	MARTINA MCBRIDE ● RCA 67824/91G (10:58/16:98) EMOTION	3	58	53	55	51	REFRISE X1365/AFA1 (1945-16-99) LAST CHANCE FOR A THOUSAND YEARS. GREATEST HITS FROM THE 90'S	10
20	15	-	2	JEFF FOXWORTHY DREAMWORKS 450200/WTERSCOPE (10 94/16 98) BIG FUNNY	15	59	51	50	30	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10 56/18 98) GREATEST BITS	17
21	16	17	37	CLAY WALKER GIANT 24717/WARNER BROS (10 98/17:98) LIVE, LAUGH, LOVE	5	60	44	45	5	VARIOUS ARTISTS CLASSIC COUNTRY EARLY '70S	37
22)	25	26	49	BRAD PAISLEY ● ARISTA MASHWILLE 18871 (10 99/16 98) ■ WHO NEEDS PICTURES	13	61	45	44	5	VARIOUS ARTISTS CLASSIC COUNTRY 1970 — 1974	-
23	17	19	3	VARIOUS ARTISTS ARETA RASMILLE 1890 (10 NG17 ND ULTIMATE COUNTRY PARTY 2	17		63	59	62	INVESTIGATION CON	36
24	20	16	17	MARK WILLS MERCURY 546296 (11 98/17:98) PERMANENTLY	3	62				GEORGE STRAIT ▲ MCANAS-VILLE 170050 111 98:17 980 ALWAYS NEVER THE SAME	-
25	22	23	48	ANOY GRIGGS RCA 67596/RLG (LO 98/16/98) THE YOU WON'T EVER BE LONELY	15	63	66	68	58	GEORGE JONES EPIC 6931950NY 17 98 EQV1 960 16 BIGGEST HITS	50
26)	27	27	32	CLINT BLACK • RCA 67823/849 (10 98/16 98) D'LECTRIFIED	. 7	64	59	57	33	BROOKS & OUNN ● ARSTA NASHVILLE 18895 110 98/16 98 TIGHT ROPE	6
27	23	22	28	GARY ALLAN MCA NASHVILLE 170101 (11.08/17.98) SMOKE RINGS IN THE DARK	9	65	70	61	88	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10 16/16/18) HIGH MILEAGE	1
28	24	21	3 .	ERIC HEATHERLY MERCURY 170124 (8.9812 98) SWIMMING IN CHAMPAGNE	21	66	64		11	HANK WILLIAMS III CURE 77949 100 98/16 980 RISIN' OUTLAW	54
29)	30	28	57	MONTGOMERY GENTRY ● COLUMBIA 69156500Y (10 58 EQ16 58 ED	10	67	60	63	59	TRACY LAWRENCE ATLANTIC 83137/05 (10 No.) 6 No. THE BEST OF TRACY LAWRENCE	13
30	28	24	28	LEANN RIMES ▲ CURB 77947 10 98/17 98) LEANN RIMES	1	68	71	73	53	MERLE HAGGARO LEGACY 69321/07IC (7 98 EQ.11 98) 16 BIGGEST HITS	55
31)	31	-	2	ROY D. MERCER VIIGH 49015 (ID 19716 ND GREATEST FITS	31	69		KIRT	-4	ROY ORBISON MONUMENTALEGACY 69736/SORY 17.58 EQV11.500 16 BIGGEST HITS	69
32)	49	41	46	GEORGE JONES ◆ ASYLUM 62360WIN (10 9926 98) COLD HARD TRUTH	5	70	74	69	31	SAWYER BROWN CURB 77902 (10 90:16 90) DRIVE ME WILD	10
33)	37	38	53	JESSICA ANDREWS DISAMPONS 45(10AMPERSON) (10.9%) SEEM HEART SHAPED WORLD	24	71	73	65	95	VARIOUS ARTISTS ● ARISTA NASHWILLE 18650 (10 98/16/98) ULTIMATE COUNTRY PARTY	12
31	29	20	5	THE WILKINSONS GANT 24756WAINER BHOS. (11 5917 98) THE HERE AND NOW	13	72	65	62	11	LORRIE MORGAN BNA 67919RIG 110 90/16 900 TO GET TO YOU — GREATEST HITS COLLECTION	21
35	29	34	29	ANNE MURRAY STRUGHTWAY 20231 (19 M129 D) WHAT A WONDERFUL WORLD	4	73	49	67	57	TRACY BYRD MCA NASHVILLE 170048 (11 9817 98) KEEPERS/GREATEST HITS	5
-	38	_	277		5	74	72	66	65	MARY CHAPIN CARPENTER PARTY DOLL AND OTHER FAVORITES	1
36	37	29	27		14	18	62	60	5	JOHN BERRY CAPTOL 24740 (10.5915 98) PARTY DOLL AND OTHER PAVORITES JOHN BERRY CAPTOL 24740 (10.5915 98) GREATEST HITS	43
37			11	TY HERNDON CPIC 69899/50NY (10 98 EQ/16 98) STEAM						JOHN DERRY CHIRCESTAND LIGHTENS AND CHECKEST HITS	

Billboard. Top Country Catalog Albums WILLIE NELSON ▲ COLUMBIA 641845CNY IS 98 EQ9 981 TIM MCGRAW A* CURR 22865 (10.08/26/08) JOHN DENVER LEGACYCOLLINEM 65183/CR3 (11 96 6917 90)

PATSY CLINE A* MCI MASHWILE 320012 (7 9812 90) FAITH HILL A" WOUNER DROS. 46790WIRN (10.50/16.90) 12 GREATEST HITS ALISON KRAUSS & POUNDER CO2259 NO.MG (11.9617.90) R NOW THAT I'VE FOUND YOU: A COLLECTION HANK WILLIAMS JR. A* CLIFIE 77638 05 96/9 933 JOHN DENVER RCA 67604 (11.98/17.98) GREATEST COUNTRY HITS ALAN JACKSON ▲* ARESTA MASHWILLE 18601 (10 98/16 98) GEORGE STRAIT A" NCA NASINULE 110651 (11 9017 98) PATSY CLINE A MCA SPECIAL PRODUCTS 420215AMCA 12,98/5.981 SHANLA TWAIN ♦" MERCURY 522886 (12 96/1.58) III THE CHARLIE DANIELS DAND AT THE SHOWING IT OF SOCIETY N RIMES & CURT 77885 (10 10/16 98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS JOHN MICHAEL MONTGOMERY & ATLANTIC MICHAEL MONTGOMERY & ATLANTIC MICHAEL MONTGOMERY & JOHN DENVER ● RCA 10374 (10.9817.98) CHARLIE DANIELS & EPIC MAINZSONY IS NO EDIS NO.

bu Wade Jessen

CENTER STAGE: The 35th annual Academy of Country Music (ACM) Awards, which aired May 3 on CBS with a 9.7 rating and 16 share, had a noticeable but not overwhelming impact on Top Country Albums, as sales jumped 14% over the prior issue, compared with an 80% post-show boost last year.

Last year's total was buoyed by Tim McGraw's record-breaking "A Place In The Sun" (Curb), which debuted with more than 250,000 scans, his biggest opening week to date. It was the only new title to enter the chart a year ago, and things look much different this year. With three new titles accounting for slightly more than 28,000 units this issue, the contrast is astonishing. Nashville fare rings more than 644,000 units on this issue's Top Country Albums, offering a sobering contrast to last year's chart sum of approximately 1.03 million pieces.

Fueled by an awards show performance of lead single "Couldn't Last A Moment, "Collin Raye's new set, "Tracks" (Epic), starts at No. 9 with approximately 16,000 units, his fourth-biggest opening week with a set of new material. Rave's "The Best Of Collin Rave-Direct Hits" logged his heftiest first week when it moved 28,000 pieces to debut at No. 5 in the Sept. 13, 1997. Billboard, On Hot Country Singles & Tracks. "Couldn't Last A Moment" gains 207 detections to finish at No. 10.

MORE BOWS AND BUMPS: Chad Brock's sophomore set, "Yes!" (Warner Bros.), enters Top Country Albums at No. 17, with more than 10 000 units. besting his self-titled debut package, which opened at No. 37 with approximately 1,500 pieces in the March 6, 1999, issue. "Yes!" pops onto Heatseekers at No. 3 and The Billboard 200 at No. 125.

Up 469 detections, the title track from the new album takes the fifthlargest leap on Hot Country Singles & Tracks and lands at No. 8. With 14 total chart weeks, "Yes!" is the youngest title in the top 10 on the radio chart, where the average number of cumulative weeks is 21.

Also on Top Country Albums, newcomer Rebecca Lynn Howard's self-titled debut begins at No. 54 with 2,500 scans. Meanwhile, Greatest Gainer bonors are handed to Faith Hill's

"Breathe," which feels a 24% gain from Hill's performance of "Let's Make Love" with hubby Tim McGraw on the ACM show. Hill scans

62,000 pieces to bullet at No. 2. The Hill/McGraw duet, which was removed from Hot Country Singles & Tracks after accumulating 20 weeks of unsolicited album play, re-enters at No. 60, following an announcement by Warner Bros, brass that a single will be serviced shortly to country radio. Jack Purcell, senior VP of

promotion at Warner/Reprise Nashville, says the official impact date for "Let's Make Love" had been scheduled for June 12 but is likely to be moved up based on heavier airplay traffic from the awards show performance. Purcell says the chart performance of Hill's current single, "The Way You Love Me," will also be a factor in determining the label's shortterm agenda for the new duet. Hill's solo single gains 287 detections to rule Hot Country Singles & Tracks, while "The Way You Love Me" gains 225 detections, with spins heard at 85 monitored stations.

Retailers, Labels, **Acts Make May Bivegrass Month**

BY VERNELL HACKETT

NASHVILLE—"The new movement. in country and roots music-bluegrass pick it up!" is the theme for this vear's celebration of bluegrass music.

The International Bluegrass Music Assn. (IBMA) and various retail outlets, bluegrass labels, and performing artists are working together to ensure that more people hear about bluegrass during May.

uegrass during may. The idea for designating one month for bluegrass music came about in the late 1980s, when IBMA member Bob Wolf suggested that the industry needed a month where people all over the world would get together to share bluegrass music with new fans. After a few years, the festivities in May were also used to launch the summerlong bluegrass festival season

Posters, consumer sticker posteards with guitar picks attached, and buttons will all be made available to those who are involved in the promotion. Corresponding ads will appear in Bluegrass Now, Bluegrass Unlimited, Relix, Dirty Linen, and No Denroccion mogazines

"This year we probably have our most organized effort to date among labels," says Dan Hayes, executive director of the IBMA. Participating in the promotion are Rebel, Rounder, Vanguard, Sugar Hill, Skaggs Family, Ceili Music, and Pinecastle, CDs from these labels, along with the "Choice Picks" compilation CD released earlier this year in honor of the 10th annual International Bluegrass Music Awards, will be on display in participating retail outlets.

"The labels are collaborating with one another and their distributor to actually have a lot of focused attention at retail for the great material that is out there in the form of CDs." Hayes says. "Labels have been involved in the past, but this is the most coordinated effort we've seen among the different labels. It's exciting to see all the stores out there, from (Continued on page 62)

amusement

DUSINES TOP 10 CONCERT GROSSES

ARTIST(S)	longe	Sate(s)	Gress Ticket Price(s)	Attendance Capacity	Promotor
GROBEL STRAIT COUNTRY HUSSIC PESTINAL, GROBGE STRAIL FOR HOCKEAR, HABITAL MICHIGAN FROM CHESTER HABE CHISHUIT LEE AND WOMACK, ASLEEP AT THE WHILL.	Adelphia Calisaum Masholile	April 39	\$2,460,011 \$59.50/\$39.50	56,963 select	SFX Source
GEORGE STRUIT COUNTRY MUSIC FESTIVAL, GEORGE STRUIT THE MICCORNIC MARTINIA MICCORNIC, RESURY CHICKNEY WARR CHIES- WUTE LEE MAY WOMACK, ASLEEP AT THE MHEEL	Laws's Motor Speedway Charlotte, N.C	April 29	\$2,351,564 \$59 \$60,539 \$0	46,257 sollout	SIX forms
RICKY MARTIN	Motson Centre Mostreal	March 23- 24	\$1,500,909 (\$2,229,634 Conndition) \$39 10/\$30 93	29,719 Ino sillnets	House of Rives Canada
NISS, TED HONGEN, SHIP NOW	Statples Arephtheatry Gallet	April 2	\$728,899 \$88,25/\$68,25/ \$53,25/\$28,25	18,135 selfout	House of Blues Calacerts
ELTON JOHN	Consecs Fieldhouse Indianapolis	April 15	\$874.050 \$65/\$35	12,756 15 620	SEX Music Group
HOME BUFFER & THE CORAL RELIFER BAND	Stayler Amphibustre Dalas	Aged 13	\$885.111 \$49.50/\$39.50/ \$29.50	19,530 safted	House of tilues Coecerts
JOHAN BUFFETT & THE CORAL NEEFER BIAND	Blockbuster Desert Sky Psychon Phoenin	April 25	\$636 000 \$48/924	19.528 selfect	SFX Music Group
RED HOT CHILL PEPPERS, FOO FIGHTERS, BICHCLE THEF	Frank Envir Center Austin, Texas	May 2	\$400 140 535	13,464 sallect	er-henrer, SFX Music Group
£100 X085	Roberts Stadium Evenyoffe, Ind	April 14	\$176.765 \$41.50,525	8,873 12,577	SFI Music Group
RED HOT CHILL PEPPERS, FOO FIGHTERS, BICYCLE THEF	Nortolk Scope Nortolk, Va	May 9	\$379.225 \$35	11,390 seffect	SEX Music Group

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Debleher - Lewisses for) Cheef Motor Date

ASCAP EMI April ASCAP I H.
COULDN'T LAST A WOMER! I fining, BAVSongs OF
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- River, EMECTAN, (SINE) IF YOU CAN IEEM Tower Street, (SME) Little Cayman, (SME) EME
- Biocheson (Bill) H.

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 42 LOWN YOU AGAINST MY WILL (Sony/ATV Tree, BAN/Mage)
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 18. ME NETTHER FAM April ASCAP Son Guyle, ASCAP I M.

 13. MORE Pharms Transfare: SMA Golden Tithout, SMAPAN-May, SMAP Notwitter Tark, ASCAP Go-To-De, ASCAP MEM.

 51. MARKS R. OH, MILES FORM Visualization, BMI Shall Part,

- BM/Pher Five, BMI) Mr 9EST FREIMD (Careers-BMC, BMI/Silvedoss, BMI) HL, Mr NEST THRYTY YEARS (DMI Acril ASSAP-Phi) Vessar.
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- ence ON Green Line (MA County Line) and General State (March L

Billboard HOT COUNTRY SINGLES RETRACKS

COMPILEO FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 156 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITOREO 24 HOURS A DAY, 7 DAYS A

MA'	20,	2000			"			•	TM	a	IKACKS	:
WEEK	WED	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER ISONOWRITERO IMPRINT & NUMBER-PROMOTE	RTIST	PEAK	THE	WEEK	2 WRS	WKS ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER PROMOTION LABEL	PEAK
			13	No. 1			39	44	44	9	THAT'S THE BEAT OF A HEART THE WARREN BROTHERS FEATURING SARA EVANS C FARREN IT CLARK THE NOTE: (V. BNA 62013 1	3
D	3	4	20	THE WAY YOU LOVE ME 1 week at No. 1 FAIT BOAL INFO STREET FROM A FROM THE PROPERTY OF THE PROP	H HILL	1	40	42	40	12	THE	4
2	4	6	21	SHE'S MORE ANDY COMMENT OF CROSS OF THE MEMBER REPOSET OF REPOSET.	RIGGS	2	41	38	41	13	SOMETHING TO WRITE HOME ABOUT CRAIG MORGAN	3
3	1	2	30	BUY ME A ROSE KENNY ROGERS WITH ALISON KRAUSS & BILL	DEAN	1	(42)	43	42	8	LOVIN' YOU AGAINST MY WILL GARY ALLAN	1
1	7	9	23	THE CHAIN OF LOVE CLAY W	ALKER	4	43)	48	54	5	SELF MADE MAN MONTGOMERY GENTRY	1
5	2	1	21	THE BEST DAY GEORGE	STRAIT		44	45	47	8	LOVE, YOU AIN'T SEEN THE LAST OF ME TRACY BYRD	1
6	5	5	30	CARLENE PHIL V	ASSAR	5	(45)	51	55	5	BLUE MOON STEVE HOLY	1
7	6	3	27	DEMONST AND	KEITH	1	_	_	_		HOT SHOT DEBUT	t
1	10	12	14	YES! CHAD	BROCK	- 8	46)	NI	EW▶	1	COLD DAY IN JULY DIXIE CHICKS ACMOST PROPERTY MENTON	1
,	9	9	19				(1)	47	51	8		4
10)	9	19	19	COULDN'T LAST A MOMENT COLLI	N RAYE	9	48	46	45	11	CHANCE CONTROL PROPERTY	4
11)	17	10	18	BEEN THERE COULDN'T LAKE AMOREM COULDN'T LAKE AMORE	ESNEY	19	(49)	50	50	8	UNANCE THE DESCRIPTION OF THE DE	1
12)	13	19	19	UNCONDITIONAL CLAY DAMPHER: (N. 8	VIDSON	17	(30)		W.	1	THAT'S THE WAY DO DEE MESSING GROUPER I MIGNEY IN PROBLEM IN A PROBLEM IN LABORATE DO COLUMNATE IN MIGNEY IN A PROBLEM IN LABORATE DO COLUMNATE IN A PROBLEM IN LABOR	1
13)	19	19	17	S HENDERS JOBES & HENDERS BY MANUE PUTHERFORD CO. TO TO THAT WHICH MORE TRACE /	138690 F	13	51	49	43	11	MURDER ON MUSIC ROW GEORGE STRAIT WITH ALAN JACKSON	1
1	17	19	9	T BRUCE IT NO HOLD C GRAY) MY CARTON I HOPE YOU DANCE LEE ANN WOMACK WITH SONS OF THE D	38301 † DESERT	19	(52)	59	40		WHEN YOU COME BACK TO ME AGAIN GARTH RECOKS	٠,
15)	19	19	19	M WRIGHT HIS SANCES T SILERS VI MCA MISHMILE ANOTHER NINE MINUTES YANKE	172156 F E GREY	19	53	40	31	17	A REPOSITE SERVICE WE KISS GOODBYE UNICE GILL	+;
	_	_	13	SOME THINGS NEVER CHANGE THE MICHAEL THE M	TO DAW	13	54	_	-	10	T. BROWN IS OFF. IN HICKARD MICHAEL MONTGOMERY YOU ARE	+
16)	19	13	9	LONG THE ONLY HOUSE	TUD MUS	19		52	48	10	G FUNDS AT SORDON WENTERS DEAD. FALLIN' NEVER FELT SO GOOD. MARK CHESNUTT	+
72	17	2	17	M MC NE THEORET (T DOUGLAS, 8 CASON) (M RD	65933 T	9	(3)	57	57	5	MWRSHT IS CAMP, W.SMITH; WI MCC NASWALLE 172162 1 IF YOU CAN TAMMY COCHRAN	1
1	19	20	19	F ROCERS (SIMPLEY C SUBGIST ROCERS) (VI ARISTA NASHWILL)	13172	19	(S)	55	58	5	B DWNEET USWINGS EPICALBUNGOT A LITTLE LEFT OF CENTER RANDY TRAVIS	1
_				HORT THE PARTY OF	ENTIRE	1.7		54	65	4	15TROYO B CALLINGRE R TRANSIS O JONES B HENDERSONO DREAMMURES ALBUM CUT REFERENCE REVER ROAD	+
19	19	22	10	TEROWILL MICHAEL MARKEN OV MICHAELS OV MICHAELS OF THE PROPERTY OF THE PROPERT	172:43 †	19	3	61	66	5	I NISSANK TAROCE IN THRASHER & SHIVER & BLAZY) WIRGIN ALBUM CUT TROUBLE WITH ANCELS KATHY MATTER	1
20)	21	25	12	MARGHEM MULIANS SHORIDS GLED IN DATE OF THE	Tegras t	20	59	53	59	5	K STEERLE MAKE LOVE FAITH HILL WITH TIM MCCOAW	1
21	20	16	37	B CHANCEY P WORLEY IN SHOEL M HUMMOND IN MONUMEN	70352 f	1	®	_	ENTRY	21	B GALLWORD - N. LLIC BROSEY M GREEN BILL OF CRAIN MANY WARREN BROSE ALBUM DET SON	1
22)	25	27	13	FLOWERS ON THE WALL ERIC HEAT K STEGALL IL DEWITT COLOR TO MERCURY	HERLY 170128 †	22	(II)	63	63	3	ROUNT MORNOL IS THE WRONG WAY TO GO WADE HAYES ROUNT MORNOL IS CAMP WISHTRE MONTH! MONUMENT ALBUM OUT	6
23	22	17	35	MY BEST FRIEND FUNCTION OF THE STATE OF THE	GRAW EUM CUT	1	62	_	EW ▶	1	TERCHNINGEL WINCE GILL TERCHNINGEL HE MENNELE ALBUM OUT	6
24)	27	28	13	YOUR EVERYTHING KEITH I MIGUINGS + LIBERN (* LINOSEY, BIREGING MI CAPITOL MICHAEL MICHAEL MICHAEL MI CAPITOL MICHAEL MICHAEL MI CAPITOL MICHAEL MICHAEL MICHAEL MI CAPITOL MICHAEL MICHAEL MI CAPITOL MICHAEL MICHAEL MICHAEL MI CAPITOL MICHAEL MICHAEL MICHAEL MI CAPITOL MICHAEL MICHAEL MICHAEL MI CAPITOL MI CAPIT	URBAN 58847 T	24	(3)	NI	₩Þ	1	DICCO, ALABAMA IT DOUGLAS BIORDON FIT ROA 60211	16
25	24	14	29	LESSONS LEARNED TRACY LAWSTING PINTSON LIBORAL MODEL ATTACHED ATTA	RENCE	3	64	58	53	19	DIMMY'S GOT A GIRLFRIEND THE WILKINSONS DISHASON RUSHINGON F HASSILIAN IN SMARK R HARBIN RIMCOGNAL TO TOTAL HAS GIRNT 16887 F	1 3
26	26	26	18	NO MERCY TY HEI	RNDON	26	65	62	56	4	YOU AIN'T HURT NOTHIN' YET JOHN ANDERSON EPICALBUM CUT	1
27)	30	33	6	WHAT ABOUT NOW LCN	ESTAR	27	●	66	62	14	THE BLUES MAN ALAN JACKSON K 515 GALL IH MICLIAMS JR.) WY ARISTA MASHYLLE [13] 93	1
28)	29	29	12	STUCK IN LOVE THE	JUDOS	28	(1)	RE-	ENTRY	2	THERE YOU ARE MARTINA MCBRIDE MINISTRALE MARTINA MCBRIDE MINISTRALE WORLEY IS DIFFERD E HILL M.D. SANCERS) MCA ALBUM OUT	8
29)	31	30	10	YOU'LL ALWAYS BE LOVED BY ME BROOKS &	DUNN	29	(B)	NI	w.	1	GOOD TIMES ANITA COCHRAN 1 E NORMAN A COCHRAN IA COCHRAN IS CIPE (IO) (C) (C) (C) (WARNER SEGS. 166/2 F	1
30)	32	32	15	IT'S ALWAYS SOMETHIN' JOE	DIFFIE	30	59	56	48	17	800 POUND JESUS SAWYER BROWN MANAGERY BROWN HORN: CORD ACTION CORD ACTION CORD	4
31)	39	49	4	IT MUST BE LOVE ALAN JA	CKSON	31	72	88	68	9	BLUE COLLAR DOLLAR SEFF FORWORTHY AND BILL ENGVALL FEATURING MARTY STUART D GRAM-LIFORWORTHY I CNGVALL D DRAUP NOWELL DOCUMENT ORGANINOPS ALBUM CUT?	6
32)	34	36	19	THE BY THE STATE OF THE STATE O	EDAISY	32	72	65	-	2	TOTAL AND ESSAYS OF THE MODELS	1
33)	33	34	10	FAITH IN YOU STEVE W/	RINER	33	72	69	17	9	MY NEXT THIRTY YEARS TIM MCGRAW	1
34)	35	35	8	WHEN YOU NEED MY LOVE DARRYL W	ORLEY	34	73	NI	w	1	STUFF DIAMOND RID	1
35)	36	37	8	ALMOST DOESN'T COUNT DELAWDRES ID ID IT IN DIE AMBORS ALMOST DOESN'T COUNT	(590(3 T	35	74	17	-	2	YOU WANNA WHAT? ALECIA ELLIOTT ON MA NASWALE 172159	7
36)	37	38	6	ALMOST DOESN'T COUNT COMMERCIAN STREAM CHOCHS INEED YOU READING STREAM CHOCHS (TUCY_MATRIXED) REAL LIVE WOMAN TRISHA YEAR TRISHA YEAR	RIMES	35	75	10	19	19	I'VE FORGOTTEN HOW YOU FEEL SONYA ISAACS	1
35)	28	38	19	- B YOARD DOLLARD FLAMERUM CURLIFICACY LIMITATION SPARROW SOUNDINGS COLORS	TOURS OF	36		outs sh	20000 00		a in diffections over the previous week, regardless of chart movement. Appower awarded to songs appear	_

Billboard. Top Country Singles Sales...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS	UAST	2 WKS AGO	WKS. C	TITLE IMPRIVED NUMBERODISTRIBUTING LARGE	ARTIST
1	1	1	14	BREATHE WARRER (SPOS 16884/WRY) 2 weeks at No. 1	FAITH HILL
2	2	2	11 :	GOODBYE EARL ◆ MONUMENT 79352/50NY	DIXIE CHICKS
3	- 4	6	7	YES! WARNER BROS 16876/WRN	CHAD BROCK
4	3	3	14	AMAZED ● BNA65967/RLG	LONESTAR
5	5	4	7	UNBREAKABLE HEART DREAMWORKS 4590429/TERSCOPE	JESSICA ANDREWS
(B)	8	8	10	COULDN'T LAST A MOMENT EPIC 79353/50NF	COLUN RAYE
7	6	5	13	JIMMY'S GOT A GIRLFRIEND GIANT 16887 WINDYLER BROS	THE WILKINSONS
8	7	7	16	NO MERCY LPIC 7934550NY	TY HERNDON
9	10	12	3	PRAYIN' FOR DAYLIGHT LYPIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
10	9	9	8	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
11	11	10	12	UNCONDITIONAL WIRGIN 38690	CLAY DAVIDSON
(12)	25	-	2	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
13	12	11	19	THE FUN OF YOUR LOVE MAGNICING	JENNIFER DAY

	28	8.5	TITLE IMPRINT & NUMBER DISTRIBUTING LABEL	ARTIST
14	-	2	WHEN YOU NEED MY LOVE DREAMWORKS 4590431NTERSCOPE	DARRYL WORLEY
13	13	32	BIG DEAL CURS 73086	LEANN RIMES
15	19	3	SHE AIN'T THE GIRL FOR YOU EPIC 7908050NY	THE KINLEYS
19	24	3	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) (ANT 362) WHITE INC	I. NEAL MODDY
16	14	9	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) MONUMENT 1936LISONY	WADE HAYES
17	17	5	DO I LOVE YOU ENOUGH COLUMBIA 79379/50NY	RICOCHET
18	15	22	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WIND BY: STRUM. CHILD BROOK WITH HANK WILLS	NAS JR & GEORGE JONES
24	-	37	ONE HEART AT A TIME ATLANTIC 84117/MG	ARIOUS ARTISTS
21	18	153	HOW DO I LIVE ▲¹ CURB 73022	LEANN RIMES
20	16	38	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CIPTO, SATIN GARTH BROOK	S AS CHRIS GAINES
22	21	5	HONEY I DO MONUMENT 7938550NY	DANNI LEIGH
RE-E	KTRY	58	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73000	TIM MCGRAW
	13 15 19 16 17 18 24 21 20 22	13 13 15 19 19 24 16 14 17 17 18 15 24 — 21 18 20 16	13 13 32 15 19 3 19 24 3 16 14 9 17 17 5 18 15 22 24 — 37 21 18 153 20 16 38 22 21 5	10 10 22 BEG SEA, how three

CyberOctave Orums Up Watts/Keltner Project

RHYTHM-A-NING: Drummers Charlie Watts and Jim Keltner are known for their organic, uncluttered approach to timekeeping. Watts as a charter member of the Rolling Stones and Keltner as a first-call session player for such artists as Crosby, Stills, Nash & Young and Joe Cocker. They are also devoted jazz fans

sion player for such artists as Crosby, Stills, Nash & Young and Joe Cocker. They are also devoted jazz fans whose unmistakable approach to drumming has been decidedly influenced by the swing and improvisational nature of lazz.

In 1997 the two were working on the Rolling Stones "Bridges To Bebylon" album (Keltner adding percussion) when they began collaborating
on what would become "The Charlie
Watts Jim Keltner Project" (Cyber
Octave/Virgin, May 25). It is a twovear-in-the-making excursion into
studio technology, electronica, and
ambient world beats that serves as a
tribute to nine of their favorite jazz
drummers.

drumers.
"The whole project began with
Charlie playing live drums to five

rhythm sequences I had been working on," recalls Keltner. "We worked on them during our downtime on the Stones sessions. Afterwards, Charlie took the tapes to Paris, where he chopped them up and rearranged them using

ProTools and began adding piano and other instrumentation. I had no idea what he would do with them. Everything came straight from Charlie's imagination."

Watts, by turn, credits Keltner for

Watts, by turn, credits keltner for the projects direction. "Jim told me to play like I always play, just like I was playing on the Stones record," the drummer says. "In a way, the songs were kind of done, albough they din't have actual drums on them. They weren't structured the way they are on the record, and they didn't have the overduls, but most of the ideas were already there in Jim's sequences."

Working in Los Angeles, the duo had time to soak in performances by Roy Haynes, Billy Higgins, and Elvin Jones. As such, three of the project's tracks evolved into tributes to those percussion masters, along with one each named for drummers sheily Manne, Art Blakey, Tony Williams, Kenny Clarke, Max Roach, and Airto Moreira. While the songs make no attempt to imitate the playing styles of these legends, they con-



by Steve Graybow

vey elements integral to their musical personality, from the powerful Burundi rhythms of "Art Blakey" through the breezy samba grooves of "Airto." "The dies to name the songs after jazz musicians came early on," explains watts. "Tony Williams had just recently passed away, so jazz drummers were on our mind."

Combining sentiment with studio wizardry, the project's ambitions are clearly evident on "The Elvin Suite," a 12-minute opis named for drummer Jones. Beginning with an evocative South African song by vocal-ment and sung by vocal-

ist Blondie Chaplin, it

segues into a bebop piece performed by pianist Emmanuel Sourdeix. "Most guys would alowly get into the part," says Watts. "I asked him to play like he had been playing for an hour, just going right into it like Lenny Tristano would." Although it

KELTNER, LEFT, WATTS

hour, just going right into it like Lenny Tristano would." Although it was created with multiple studio overdubs, the track sounds remarkably vibrant, like the work of a huge ensemble playing together in a single room.
"Most of the sounds are organic, so

it doesn't sound like a studio creation," agrees Keltner. "Charlie excels at choosing the right things and leaving out the right things. I would have probably fixed some things where the time weers off a bit, because as a studio player that is my instinct. But Charlie's sensibility is that a piece of music is what hapones as it hapones.

IMPORT & EXPORT

Despite the technology, the backbone of what you are hearing is Charlie and I performing together."

While both Keltner and Watts are

quick to state that their collaborative effort is not a juzz album in the traditional sense, Watts allows that "it somewhat becomes a juzz album, in that there are people who play juzz on it." Keltner adds that "the songer annaes are tributes to these gramussicans, and hopefully someone who doesn't know who these artists are will be prompted to discover the great music that they made."

Watta is eager to hear club re-mixes that are being fone on several of the project's ambient, groove-lader tracks. "I like the idea of people dame ing to this music, as opposed to sitting down and listening to it analytically," be says. "The interesting thing about this project is that we did it together then edited it a year later. It's like these bits of music that were sent around the world."

BLUEGRASS MONTH (Continued from page 60)

Wal-Mart to Disc Jockey Records and Borders, taking up the promotion and helping bluegrass CDs and tapes to be visible within their stores."

"Just getting in-store performances or artists doing jam sessions will increase our bisograss sales, hopeful," says Tamy Askins, retail marketing manager for Dise, lockey Music Stores in Owensboro, Ky. "If something is successful, well try to duplicate that in other ways and promote the product. When we make those contacts with artists and agents, other opportunities present the themselves and the contact of the themselves and the contact with a future promotions with them."

As a chain. Das Jockey Records has always been active in promoting buegrass music, says Askins. She says the major focus this year for Bluegrass Month will be in the markets where bluegrass is popular, among them Lexington, Ky; Bowling, NC; Louisville, Ky; Buefield, WN; Colaris Blue, KC; Louisville, Ky; Buefield, WN; Cedar Bluff, Yu; Grand Junction, Colo; Coraville, Jowa, Bellingham, Wash; and Cheyenne, Wyo.

Additional participating retail chains are Barnes & Noble, Borders, Musicland's Media Play, Manifest Disc, and Wherehouse. Distribution North America is offering a discount to its retail accounts on top-selling huerrass titles.

In Europe, the World of Bluegrass festival is scheduled for June 2-4. Participating bands will travel from all over Europe to Voorthuizen, the Netherlands, about an hour outside of Amsterdam, for the festivities. On their journey to and from the city, the bands are booked for various concerts and in-stores to help promote bluegrass music in Europe.

Other international activities include Welk Music's promotions in Spain and Australia, where it is using a free bluegrass sampler for any retail account purchasing a featured bluegrass title during Max. Billboard.

TOP WORLD MUSIC ALBUMS... COMPUTED THAN ARRIVEN, SAMPL OF RETAIN AND MASS REPORTS. MAN REPORT SALES REPORTS COLUETTO COMPAND AND PROMETRY AND PROMETRY.

Ŧ	LAST	SHA	MPRINT & NUMBER OSTRIBUTING	LABEL	ARTIST
1	1	58	SOGNO A	NO. 1	ANDREA BOCELLI
2	3	43	BUENA VISTA SOCIAL CLUB PR WORLD CIRCUIT, NONESUCH 7953		IBRAHIM FERRER
3	2	11	WATER FROM THE WELL RCA VICTOR 63637		THE CHIEFTAINS
4	4	9	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT IN	ANTHONY KEARNS/RC	NAN THUN, FINEAR WRIGHT
(5)	NE	wÞ	TANTO TEMPO ZINGUIBOOM 1076/SIX DEGREES		BEBEL GILBERTO
6	7	3	ISLAND ROOTS QUET STORM 1008		VARIOUS ARTISTS
7	6	61	THE IRISH TENORS .	JOHN MCDERMOTT/ANTHON	Y KEARNS/RONAN TYNAN
8	5	18	DRALION RCA VICTOR 63569		CIRQUE DU SOLEIL
9	8	10	O RCA VICTOR 63358		CIRQUE DU SOLEIL
10	10	13	POLIPOUNDER RECORDS 7002		THREE PLUS
11	9	18	MELELANA PUNA HELE 13956 (III)		KEALI'I REICHEL
12)	RE-I	NTRY	VIVA LA MUSICA HOLLYWOOD LAFIN 162182		GIPSYLAND
13	15	49	VOLUME 2 RELEASE REAL WORLD 47324	AFRO 0	ELT SOUND SYSTEM
14	11	39	CAFE ATLANTICO RCA VICTOR 65401 EE		CESARIA EVORA
(15)	RE-I	NTRY	LA NOUBA		CIRQUE DU SOLEIL

TOP BLUES ALBUMS...

1	1	5		AUGHAN AND DOUBLE TROUBLE
2	2	2	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING
3	3	30	LIVE ON GANT REPRISE 24729/WARNER BROS	KENNY WAYNE SHEPHERD BAND
4	4	30	LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN
5	5	59	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY STRITS EPIC	STEVIE RAY WALIGHAN AND DOUBLE TROUBLE
6	7	26	GOTTA GET THE GROOVE BACK MAJACO 7499	JOHNNIE TAYLOR
7	6	81	WANDER THIS WORLD ●	JONNY LANG
(8)	9	44	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
9	12	35	MATERIAL THINGS WALDOXY 2825/MALADD	MEL WAITERS
10	8	51	BEST OF B.B. KING THE MILLENNIUM	COLLECTION B.B. KING
11	10	11	THE BEST BLUES ALBUM IN THE WORLD	EVER! VARIOUS ARTISTS
12	11	38	IN SESSION ALBERT KI	ING WITH STEVIE RAY VAUGHAN
(13)	NE	w>	HOT FOOT POWDER PET	ER GREEN WITH NIGEL WATSON
14	13	43	BLUES POLYDOR 54717MUNIVERSAL	ERIC CLAPTON
15	14	6	BEST OF CHUCK BERRY - THE MILLENNIUS	M COLLECTION CHUCK BERRY

15	14	6	BEST OF CHUCK BERRY - THE MILLENNIUM COLLECTION MCA 111944	CHUCK BERRY
			TOP REGGAE ALBUMS	
1	1	25	CHANT DOWN BABYLON • 101F CONGCS AND STOCKEDING 25 weeks at No. 1	BOB MARLEY
2	2	7	STAGE ONE 2 HARD 1572*//P	SEAN PAUL
3	3	42	REGGAE PARTY POLYGRAM 1915LAND 565654/DUNG	VARIOUS ARTISTS
4	4	51	REGGAE GOLD 1999	VARIOUS ARTISTS
5	6	44	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH	PETER TOSH
6	5	8	PLANET REGGAE 2000	VARIOUS ARTISTS
7	7	23	1999 BIGGEST RAGGA DANCEHALL ANTHEMS	VARIOUS ARTISTS
3	8	15	THE JOURNEY GEL STREET 20527/92	KY-MANI
9	15	11	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727AUNIVERSAL	JIMMY CLIFF
10	9	10	JAMPOWN RECORDS PRESENTS: THE ULTIMATE DANCEHALL MIX VOL. 2 JAMPOWN 40075	WARKOUS ARTISTS
11)	14	78	PURE REGGAE	VARIOUS ARTISTS
12	11	2	FULLY LOADED	SPRAGGA BENZ
13	12	25	STRICTLY THE BEST 24	VARIOUS ARTISTS
14	10	43	SPIRIT OF MUSIC ZIGGY MARLEY & THE	MELODY MAKERS
(15)	RE-E	KTRY	D.J. REGGAE MIX	VARIOUS ARTISTS



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HE TOUCHED ME

Coming Home Mus



by Lisa Collins

FAIR GAME? "I'm not being sued by Kirk Franklin, and I'm not going out of business," Vicki Mack-Lataillade announced as she took the podium on May 1 for a seminar on "Success In Gospel" at the recent Bobby Jones Artist and Executive Retreat in Las Vegas.

The comment was made in reference to rumors swirling about gospel's most successful label, Mack-Lataillade's Gospo Centric Records. But. in fact. Gospo Centric and Franklin have been named in a 10-count. \$5.5 million lawsuit filed by members of the Family (from Kirk Franklin & the Family). In the suit, filed May 2 in Los Angeles Superior Court, Family members Dalon and Carrie "Mousie" Collins, LaKeisha Grandy, Terri Pace, and John Gray charge breach of contract, fraud, civil conspiracy, and breach of fiduciary duty, among the 10 counts.

"It grieves us that things have come to this," says Tabetha Thorpe, who has managed Dalon Collins for a little over a year and has more recently started managing Grandy Pace, and Collins' wife, "Our goal is not to try and get out of this particular contract as a group. We're just asking for some things we believe are due uant to the contract."

Aside from punitive and compensatory damages, the suit seeks a financial accounting of "The Nu Nation Project," Franklin's double-platinum selling album on which members of the Family performed.

"Not only were my clients not fully informed with regard to their participation on 'Nu Nation Project,' Thorpe points out, "but they have a contract that says if

two or more people perform, they're entitled to a royalty. "We were very concerned in filing this lawsuit. because we didn't want people to think our testimony
was a lie," she explains. "We contemplated the ramifications, and as Christians, we're supposed to be role models for nonbelievers, but at the end of the day [when the talks broke downl, we had no choice but to move forth in this manner

The Family members, who no longer communicate with Franklin, would like to continue performing and

remain under contract to deliver an album. "Do we want to do the record? Yes," Thorpe says, "But before we do anything, we want to work out

some key issues. Those issues, she notes, differ in a couple of cases by complainant.

"Take, for example, Dalon Collins," Thorpe says. 'Dalon's been signed to Gospo Centric for five years but has no project out. In the past year, we've had all kinds of difficulty with the record company in terms of getting in the studio to complete his first record. In one of our discussions with the label, we even addressed the issue of getting him released from his contract.

"Another of the major issues is that we had a manager who handled both Kirk Franklin and the group. meaning that he made certain deals to the benefit of Mr. Franklin but to the detriment of the Family without disclosing his conflict of interest." Thorne says. At press time, Mack-Lataillade, Gospo Centric's

CEO, would only say that a countersuit was in the



bu Deborah Evans Price

WORTH THE WAIT: Timing is everything, especially in the music business, where creative magic just can't be rushed. For longtime fans of Nicole C. Mullen, her self-titled major-label debut is indeed worth the wait. Many years ago, in my pre-Billboard days, I interviewed Mullen for a bio and enjoyed one of the most memorable conversations of my career. She not only had an impressive voice and was an incredibly gifted songwriter, but she also had a passion for God and an irrepressible sense of joy that was contagious. The fact that this girl had a huge career ahead of her seemed certain But in the years that followed, that hit record never

emerged. That's not to say Mullen wasn't busy. Behind the scenes, she became a dynamic force in the Christian industry. She co-wrote "On My Knees" with her husband David and Michael Ochs, which was named song of the year at the 1998 Gospel Music Assn.'s Dove Awards. She's the vocalist on the "Larry Boy" theme song from "VeggieTales", and her credits also include Serena the Cat on the Dove Award-winning video series "Yo! Kids." She recently completed a role in an episode of "The Visual Bible For Kids." She's also been busy raising her two children: Jasmine, 6, and Max, 2

Now with the release of her Word/Epic debut, Mullen delivers the record everyone has been waiting for. The conce are nessionate personal and yet universal in the way they reveal the yearning for acceptance and the endurance of the human spirit. "The record is about my family, my parents, my grandparents, and my children, she says. "I want to take my hat off to the people who have made me what I am today . . . To me they are more representative of the people in all our lives, not just my life, but all our lives. If we've done any good or had any success, most likely we have to thank someone, whether they did something good or bad. Sometimes the bad will propel us to do good, too."

The song "Homemade" illustrates that point, Mullen was ridiculed as a child by other girls who called her 'Homemade" because she didn't wear store-hought clother but she care she know that God had a plan for her life, "I've never been the most beautiful. I've never been the most popular, but it's amazing what love can do," she says. "There's a lesson that I learned from that experience.

Mullen is hoping listeners will see themselves in the essons she's learned. "It's a record about everybody and I think for everybody at the same time," she says, Musically, Mullen describes the project as "a hybrid" that has "R&B mixed with funk mixed with gospel

mixed with blues, stirred all together and called funkabilly." Lyrically, the songs cover a variety of territory, from "Shooby," which finds Mullen proclaiming, "I believe in Jesus, and I won't apologize": to "Granny's Angel." which advocates taking responsibility for one's own relationship with the Lord: to "Black, White, Tan," a tender tribute to her marriage and fam-

ily. She also includes a gorgeous ver-



sion of "On My Knees

Mulien admits the album was a long time coming but says it wouldn't have been the record it is if it had been recorded any sooner. "It's been a process. It's something I've been chewing on for quite a while," says Mullen, who will be on tour this summer with Michael W. Smith. "I've had several deals come across the table, but none of them felt right. I was always of the mind-set that I'd rather not sign than sign the wrong deal. I don't want to do it for the wrong reasons. I prayed for God to keep the right doors open and close the wrong ones . . . Through the course of events, it became obvious this [Word] is where I'm supposed to be. I couldn't be more thrilled."

Billboard. 18

Top Gospel Albums

MAY 20, 2000

THE BEST OF YOLANDA ADAMS

CELEBRATE THE HERITAGE OF GOSPEL

THES WEEK	LAST WEEK	WAS ON CH	AND WIDING I SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY ARTIST WHEN'T IS NUMBERODISTRIBUTING LABEL.	
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The legend of Dorothy Norwood continues with her newest album "Ole Rickety Bridge". Recorded "live" with guest artists Bruce Parham, Carolyn Traylor and Betty Wright, it could possibly be her hest ever. From the title cut to the inspiring "More To Me", this whole album is a keeper.

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BILLBOARD MAY 20, 2000 www.billboard.com Rillhoard MAY 20, 2000

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BEST OF 2000 — DOVE AWARD NOMINEES & WINNERS

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Artists & Music



bu Bradley Bambaraer

NORTHERN STAR: Sibelius is more of a national hero in Finland than any politician, with the great symphonist's legacy such that composers hold a special place in Finnish society. With a highly developed infrastructure for music. Finland not only nurtures its composers and other classical musicians, it promotes their work at home and abroad. This natronage has led to the international rise of figures like omposer/conductor Esa-Pekka Salonen, conductor Jukka-Pekka Saraste, and composers Magnus Lindberg and Kaija Saarjaho, And so it was for Finland's canior musical ambaseador composer Einojuhani Rautavaara.

The 71-year-old Rautavaara represents a direct link to Sibelius. For his 90th birthday in 1955, Sibelius had the chance to award a Koussevitzky Foundation Grant to a promising young composer. and he chose Rautayaara on the strength of his award-winning "Requiem In Our Time." The grant enabled him to study at Juilliard with Vincent Persichetti and then Tanglewood with the likes of Roger Sessions and Aaron Copland.

"While I love the music of Sibelius, I PAUTAVAARA would not say it has been a direct influence on mine-although the evocation of nature is something we have in common," Rautavaara says. "But Sibelius was very important to me as a person, Unlike his abotos-where he looks like a stern. pompous politician—he was a warm, generous man. And it is true that Sibelius means a lot to Finland,

still. Even businessmen here think he's important. Sibelius supposedly rewrote an Eighth Symphony over and over during his three-decade retirement, only to burn it. But Rautayaara has reached the magic number with his Symphony No. 8 ("The Journey"), whose ravishing melodies show that, like Sibelius, he is a "slave to his themes." Just premiered in Philadelphia and New York with the Philadelphia Orchestra and Wolfgang Sawallisch (who are also touring the work in Europe), Rautavaara's Eighth represents a further flowering of his wholly individual, painterly brand of neo-Romanticism. Even as an avant-gardist in the late '50s and '60s, the composer

paid homage to Bruckner with his 12-tone (but tonal)

Symphony No. 3. And although he would trade serialism for free lyricism and lush sonorities. Rautavaara's soundscapes are still spiced with enough dissonance to maintain an

alluring edge.

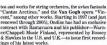
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"It was important for me to investigate serialism, but I eventually felt more like a programmer than a composer," Rautavaara says. "Now my processes are much more organic, and melody is pre-eminent . . . As far as this Eighth Symphony, the Philadelphia Orchestra seemed to like it very much, and that's the most important thing. Really, it doesn't matter so much if the audience or the critics like a new piece. If the musicians like your

work, then you know it's good music." Rautavaara's music has actually proved popular with musicians and audiences alike-and increasingly so in the late '90s as the composer's partnership with the Helsinki-based Ondine label came to fruition. Ondine began issuing Rautavaara's music 14 years ago with its fourth release, a recording of his epic opera "Thomas." Discs followed that featured the composer's first six symphonies, various concer-



With its excellent recording quality and remarkmaking several Rautavaara albums international hits-particularly in Anglo-Sayon countries, which have always been more accepting of the Scandinavian symphonic tradition from Sibelius on, Released in '97 the mystically themed Symphony No. 7 ("Angel Of Light') has moved 10,000 copies of its 25,000 worldwide sales total in the U.S. where the label is distributed by Koch. Just issued Stateside is the newest Rautavaara/Ondine set, a premiere recording by Vladimir Ashkenazy and the Helsinki Philhar-

monic of the tone poem "Autumn Gardens" and the emotive Piano Concerto No. 3 ("Gift Of Dreams"). Commissioned by Ashkenazy, the Third Concerto shows him in the dual role of soloist/conductor. The Third Piene Concerte also shows

Rautayaara characteristically transforming themes that have appeared earlier in his oeuvre. Throughout the concerto, the composer wreathes an affecting motif that first marked an early Baudelaire song and emerged subsequently in his String Quintet ("Unknown Heavens"). Similarly, the Eighth Symphony takes a leading motif and its sub-

title, "The Journey," from a passage in the opera Thomas." Such quotation is not so much a matter of "me going back to old themes as it is my motifs coming back to me_the motives are still pregnant with possibility," Rautavaara says. "Schubert often used themes from his sones in later chamber works, and that imparts a unity to his body of work that I appreciate very much

Rautayaara is quick to share credit for his recent international success with his partners at Ondine. One of the label's strategies, according to managing director Reijo Kiilunen, has been to maintain a market presence for Rautavaara's music by issuing at least two discs per year. Of late, the label has added to its sizable stock of Rautavaara with an album showcasing the early tone poem "Anadyomene" and the luminous orchestral/choral fantasia
"On The Last Frontier." Other highlights of the
Ondine backlist include a '97 set with the Violin Concerto and tone poems "Isle Of Bliss" and "Angels And Visitations," as well as a '98 disc of the cboral Vigilia," This fall, Ondine will issue a collection of Rautavaara's music for brass, and 2001 will bring recordings of the grand Symphony No. 8 and a Harp Concerto to be premiered this fall with the Minnesota Orchestra.

Beyond Ondine, Rautavaara's music has appeared via the Warner/Atlantic Finlandia imprint, as well as on the Swedish label BIS. Naxos has also recently put out two fine introductions to Rautavaara's art. One album features the thrilling Piano Concerto No. 1, "Cantus Arcticus," and Symphony No. 3, with the Royal Scottish National Orchestra; the other collects the composer's works for solo piano. The pianist on both sets is the Finn Laura Mikkola, who receives Rautavaara's warm recommendation.

To Kiilunen, Rautavaara's compositions earn the affection of listeners because "unlike much music that attempts to be accessible, his works have depth," he says. "And they are so obviously sincere." For his part, Rautavaara-who taught at the Sibelius Academy by day and composed by night until 1990-says, "It's impossible to speculate on what people will like in music. I can't imagine how. So, I write for myself. And as far as success goes, well, the gods have a sense of humor: They give it to you, but so late!"

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37 NEW≯

Multitalented Frondelli Offers His Insights On Industry

STRATEGICALLY, few people are as well poised to evaluate the pro audio

business as Michael Frondelli. As senior VP of Capitol Recording Studios, he runs one of the top commercial facilities in the world; as an A&R executive at Capitol Records, he knows the business from the label side; as a technology maven within the EMI Music Group (soon to merge with AOL-Time Warner, pending regulatory approval), he is one of the leading lights of the industry's quest toward high-resolution digital sound, Internet distribution, catalog digitization, multichannel production, and other high-tech areas; and as a seasoned engineer/producer in his own right, Frondelli is a creative force in the music-making world.

Beyond his privileged vantage point, Frondelli happens to be one of the nicest guys in the business-one who is always happy to share his hard-earned wisdom about music, recording, and technology.

If he is less forthcoming about his own production and engineering résumé than he is about technical matters, it's only out of humility. It's easier to get Frondelli to expound on the merits of Direct Stream Digital than to get him to boast about his sucesses with Big Bad Voodoo Daddy, Billy Idol, or Chick Corea.

However, after years of tapping into Frondelli's expertise in the business side of recording. I felt it was time to focus on his creative side We agreed to meet at his hotel suite over Easter weekend, when he was in New York visiting his parents. I figured a guy who worked at Electric Lady during producer Eddie Kramer's heyday with Led Zeppelin and the Rolling Stones must have some pret-



Absolute Back Renowned producerlandinger Erklig Kramer left and Absolute Audio engineer Fred Kevorkian work on the debut album by the Gabe Dixon Band at the New York studio. The album, "More Than It Would Seem," is available on 5 R Music and through the CDBaby.com and slipstreampresents.com Web

BILLBOARD MAY 20 2000

Well, Frondelli was discreet enough not to share dirty secrets about those rock legends, but he did offer invaluable insight into his working style, background, and philosophy

of recording. "I always like artists who have a commitment to their art and a consensus and a say in it," he says. "The days of the Svengali kind of attitude that some producers have don't work anymore. There are a lot of sophisticated artists who want to be involved. They want your feedback, they want you to be there for them. they want your expertise, but at the same time, when it comes down to

getting a performance, they know what they do best. Frondelli attributes contemporary artists'

savvy to the

home recording

movement. "The

home studio sit-

uation has been

prevalent for so



long that people are so used to working in their own environment that when they come into a major studio, they want to feel just as comfortable," he says. "We

should be able to offer something that's more interesting for them. Although Frondelli's latest productions—albums for Cookwille Records (which is now distributed by Interscope) for Big Bad Voodoo Dad dy and the Blue Hawaiians-have been old-school, analog recordings, he is no stranger to new technologies. If anything, he is so format-agnostic that he follows few, if any, rules,

"You use the technology as avail able and as necessary," says Frondelli. "If (a workstation) is going to make the difference between a good vocal and a great vocal, you absolutely use it. If it means that it's easier to move something from place to place within the piece, of course you use it. If it means that you're going to be able to generally move information around in places where you think it's comfortable and it really sounds good and adds to the track and makes it more exciting, absolutely, do it."

On the other hand, Frondelli tries to resist the temptation to fix everything. "You don't want to twist the band around to a point where they don't recognize their own record," he says. "If they don't bave involvement,

Frondelli has seen a lot more than that in his days. He began his musical career early, playing guitar in high school bands in Queens, N.Y. Glued to the AM radio dial-where he tuned in to such pioneering New York stations as WINS, WABC, and WMCA-Frondelli found early influences in Elvis Presley, the Beatles, the Beach Boys, and other rock-'n'roll and surf bands.

His determination to seek a



bu Paul Verna

career in music took a side turn at the beginning of the '70s, when he became disenchanted with the state of the art and enrolled in college to study business. After graduating, he wound up in the entertainment business after all, working as an off-Broadway theater carpenter. From there he took on an assistant engineer job at Broadway Recording, where he worked on sessions for the likes of Tony Orlando & Dawn and

When Broadway Recording closed in the mid-'70s, Frondelli landed a plum job at Electric Lady, which was well into its career as one of New York's top recording venues—a sta-tus it retains today. There, Frondelli assisted producer Kramer on landmark albums by Kiss, the Rolling

Stones, and Led Zeppelin. "There was no better place to be, he recalls with evident fondness, "I was doing 100-hour weeks, and I didn't care because I loved what I was doing. People were exciting; it was hard work, but in the end it was worth it

At Electric Lady, Frondelli developed a specialty in contemporary jazz, working on Chick Corea's 1976 jazz fusion milestone "The Leprechaun" and assisting jazz producers Don Grusin and Larry Rosen (of GRP fame) on some of their early recordings.

However, the culmination of Frondelli's Electric Lady tenure would come with a modern rock smash: Billy Idol's 1983 album "Rebel Yell," the biggest in the artist's career, and the launch pad for hits including the title track, "Eyes Without A Face," and "Flesh For Fantasy."

Frondelli engineered that album and mixed many of its tracks. It was his biggest triumph to date and his ticket to independence. He left Electric Lady in 1984 and moved to Los Angeles, where he worked on "The Breakfast Club" soundtrack.

Despite success in L.A., Frondelli grew disenchanted with the West Coast and relocated to New York, only to be lured back to Hollywood in 1990 by then-Capitol Records chief Joe Smith, who offered him the job of running the historic studios at the

Frondelli couldn't resist joining the studio where Frank Sinatra had cut some of his biggest hits. He took the job humbly and soon became not only a steward of the Capitol legacy but a vital link in the studio's transition from a historic landmark to a multidisciplinary, world-class facility. Under Frondelli's supervision, Capitol has retained its historic allure while

venturing into such new areas as surround-sound mixing, multimedia authoring, and high-resolution mastering. All along, Frondelli has continued to work as an independent producer.

reasoning that an active engineer makes a good studio manager. You have to be a pilot to build the

plane," he says. "To be able to make the right decisions with technology and improvements and make the studio the best possible place, I need to be in the cathird seat. Now, with a niche in the neo-

swing movement exemplified by Big Bad Voodoo Daddy and a broadness of vision that's rare in a formula-obsessed industry, Frondelli is in a better place than ever to continue making invaluable contributions to the art and science of recording.

PRODUCTION CREDITS

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	HE WASN'T MAN ENOUGH Toni Braxton/ R. Jerkins (LaFace/Arista)	BUY ME A ROSE Kenny Rogers/ K. Rogers, B. Maher, J. McKell (Oreamcatcher)	OTHERSIDE Red Het Chili Peppers/ Rick Rubin (Warner Bros.)	SAY MY NAME Destiny's Child/ R. Jenkins (Columbia)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	LARRABEE NORTH (Universal City, CA) Harvey Mason, Jr., Steve Baughman	CREATIVE (Nashville) Brent Maher Jim McKell Paul Skaife	OCEANWAY (Los Angeles) Jim Scott	PACIFIQUE (Los Angeles) Lashawn Daniels Brad Gilden
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 9000J	Sphere Eclipse C wFlying Fader Automation	custom Neve 8038	SSL 9000J
RECORDER(S)	Studer A827	Sony 3348	Mitsubishi X-880	Ampes ATR 124	Sony 3348
MEX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Ampex 499	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Dexter Simmons Rodney Jerkins	CREATIVE (Nashville) Brent Maher Jim McKell	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman	PACIFIQUE (Los Angeles) Joan Marie Hurout
CONSOLE(S)/ OAW(S)	SSL 9080J	SSL 9000J	Sphere Eclipse C w/Flying Fader Automation	Neve 8048	SSL 9000J
RECORDER(S)	Sony 3348 HR	Sony 3348	Mitsubishi X-880	Studer A800	
MASTER MEDIUM	Quantegy 467	Quantegy 467	Sony Magneto Optical	BASF 900 Quantegy GP9	Quantegy 467
MASTERING Engineer	STERLING SOUNO Ted Jersen	POWERS HOUSE OF SOUNO Herb Powers	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	SONY MUSIC Viado Meller
CO/CASSETTE MANUFACTURER	BMG	BMG	Navarre	WEA	Sony

RIDING AN increasing wave of popularity, the young vocal group Son By Four is ready to tackle the mainstream market with an English-language version of its red-hot single "A Puro Dolor."

While the band is in the midst of a national promotional tour, managers are rapidly preparing a formal U.S. concert tour complete with sponsor-

Son By Four, which performed at the recent Billboard Latin Music



Awards, has been busy crisscrossing the country making appearances and working the press, but several events have accelerated the pace.

Patterned after vocal R&B acts like Boyz II Men and Nu Flavor. Son By Four consists of brothers Javier and George, cousin Pedro. and boyhood friend Angel. Band manager Edwin Medina

says the group just finished recording the English version of "A Puro Dolor." titled "Purest Of Pain," and it is scheduled for release in two "A Puro Dolor" has begun climb

ing The Billboard Hot 100 and is No. 65 this issue, "Dolor" has held the No. 1 spot on Hot Latin Tracks for



eight weeks, including this issue's chart. On The Billboard Latin 50, the "Son By Four" album was bumped to No. 2 from the ton position in the May 6 issue. This issue it returns to No. 1 on the Latin 50, and it has spent 12 weeks on that chart.

"The demand for the group has been incredible, and since the boys are perfectly bilingual, they felt really at ease with this," says Medina. The boys grew up with numerous

American mainstream influences from R&B to soul, funk, and dance, and it "was only natural that we would record this in English," says Angel. "Our music fuses a lot of styles: hip-hop, R&B, pop, tropical, flamen-co, and salsa. My first heroes were

Marvin Gave, Michael Jackson. Steve Wonder-the early-'80s format groove." Angel adds. In Puerto Rico, RJO Management Promotions coordinator Janet

Montes said the band has already secured L'Oréal as a tour sponsor. We're preparing an official tour to start in July or August, but there are some dates before then," Montes

Son By Four will play at San Juan. Puerto Rico's Regatta 2000 Festival on May 25, several Los Angeles nightclubs June 22-25. San Antonio's Arjons International Club June 28, Houston's T-Town 2000 June 29, and New York's Latin Quarter July 1. "We're adding more dates, but

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says Salvador Canchola, operations manager for Cárdenas/Fernández & Associates, the tour promoter. And in the music world, it's always good to remember a caveat: Everything is always subject to change.

CULTURAL RESOURCE: "Promoting the rich cultural heritage of Mexican-Americans is important because they are the roots of the people," says Los Tigres Del Norte lead singer Jorge Hernandez. "We have always wanted to make a difference, not only through our music but through education.

Los Tigres and their label, Fonovisa, recently pledged \$500,000 to the University of California at Los Angeles' Chicano Studies Research Center (CSRC), to be used for preservation projects. The first will be the Arhoolie Foundation's Frontera Collection, a lifetime of work by Chris Strachwitz, who has gathered the largest repertoire of Mexican and Mexican-American vernacular music from the turn of the century to the present.

This is the first time an institution of higher education receives a sizable gift to promote and bring the rich cultural community traditions to academia," says CSRC director (Continued on page 72)

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.)

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Rillboard **Hot Latin Tracks**

CON BY COUR

LOS TEMERARIOS

ALEJANDRO FERNANDEZ



TITLE

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(12)	11	11	13	PABLO MONTERO	IUE VOY A HACER SIN
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36

SDN BY FOUR S

3 CHRISTIAN CASTRO

5 THALIA CHILL

4 ALEJANDRO FERNANDEZ

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4 LOS TEMERARIOS FONOVI
TE HICE MAIL
S LOS RIELEROS DEL NORTE
FONDVISA TE QUIERO MUC
6 INTOCABLE EMILATES
YA ESTEY CANSADO
7 LOS HURACANES DEL NOR
TITNIUSA FALVAS ILUSIONS
8 JOAN SEBASTIAN MUSARTS
BOA SEEPETO DE AWOR
9 LOS SEMENTALES DE NUEVO LI
SCALLING TUS FEPROCHES

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Esperanza CHEIN GARCIA ALONSO

Te Ofrezco Un Corazon
Top Regional Mexican Song
GUSTAVO ADOLFO

Dos Gotas De Agua Top Regional Mexican LUIS M. DUEÑAS

Ponerte En Cuatro Mejor cancion pop rock MAURICIO ARCAS (LOS AMIGOS INVISIBLES)

Casas De Carton AL PRIMERA

Entre La Espada y La Pared JOAQUIN GALAN / FRANCISCO GALAN / LUCIA GALAN

Me Quede Con Las Ganas L. DE LA COLINA

Sin Verte HUMBERTO ESTRADA

Tiembla Mi Piel ROBERTO MORALES



local rtoire

MARCELA MORELO Best Pop Female Artist - Album: Ectipse

Best Pop Male Artist - Album: Tal cual es

DIEGO TORRES LA MOSCA

Best Pop Group - Album: Visperas de carnaval **GUSTAVO CERATI**

Best Rock Artist - Album: Bocanada LOS FABULOSOS CADILLACS

Best Rock Group - Album: La marcha del golazo solitario

Best Folk Female Artist - Album: Yo si quiero a mi país CHANGO SPASIUK

Best Folk Male Artist - Album: Polcas de mi tierra

LOS NOCHEROS Best Folk Group - Album: Signos

RODOLFO MEDEROS Best Tango Artist - Album: Eterno Buenos Aires NUEVO QUINTETO REAL

Best Tango Group - Album: Nuevo Quinteto Roal

Best Tropical Group - Album: Imparables

MANUELITA Best Children's Album - Album: Manuelita

LAURA MILLER

Best New Artist - Album: Un camino para ti

ALEJANDRO ROS Best Design Art - Artist: Gustavo Carati - Album: Bocanada

Best Music Video - Music Video: La vida

Artist: Los Fabulosos Cadillacs - Album: La marcha del golazo solitario

KC PORTER & L.F. CADILLACS Producer of the Year - Artist: Los Fabulosos Cadillacs Album: La marcha del golazo solitario

> **ALEJANDRO LERNER** Song of the Year - Song: Campeones de la vida

LOS NOCHEROS

Album of the Year - Album: Signos





















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latin repertoire

Best Female Artist - Album: Donde están los ladrones

JOAQUIN SABINA Best Male Artist - Album: 19 días y 500 Noches

> JARABE DE PALO Best Pop Group - Album: Depende

Best Rock Group - Album: MTV Unplugged

ELVIS CRESPO Best New Artist - Album: Pintame















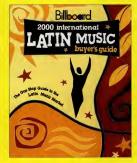






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NOTAS

(Continued from page 68)
Guillermo Hernandez.

TIDBITS: In Mexico, new grupo La Firma has been turning heads with its debut album, "Para Recordar" a compelling mix of romantic ballads and blistering cumbias.

Formed in Monterrey, Mexico, in 1996, the six-member group is led by veteran singer/songwriter Luis Padilla, who has penned songs for Grupo Limite, Liberacion, Bobby Pulido, and others. La Firma was one of the headliners at the recent Expo-Guadalupe Festival in Monterrey, which drew more than 60.000 fans.

"This band is rejuvenating the grupero movement with music that has high quality and is well-produced," says La Jornada music reporter Arturo Cruz-Barcenas, who covered the event for the Mexico City daily.

Sony Mexico label manager Rafael Montiel says the set was released in Mexico in October and has just been released in the U.S.

"The band has a fresh sound, and I have no doubt that their success in Mexico will be reproduced in the States," he says.

Independent filmmaker Maria de Leon and her Naked Light Films production company has teamed up with Gabriel Reyse Productions, producers of Featival Los Angeles, to present Rocancio. A Celebration of Rock en Español Culture on June 21 at the Hollywood Palace. The festival will include screenings of "Pastilia, The Film" and "Rocanco). The shorts from other artists dedicated to rock en expira-

The lineup includes Puerto Rico' El Manjar De Los Dioses, Miami' Volumen Zero, Monterrey's Mexi co's Resorte, and Los Angeles based Pastilla. Festival sponsor include La Banda Elastica magazin and LA. TV station KJLA.

Expolit, the annual Latin Christ ian music conference, is slated for May 18-23 in Miami.

Conference director Marie Tamapo says the event has experienced 50% growth each year. "We started out as a bookseller owner-tion—that was our main intention. But as our music ministry kept growing, they became the major part of our show," she says. "In the exhibition hall, about 35% of the exhibit will be massic ministres." Nine concerts over five days are planned for 3,000-capacity venues.

Mariachi teen sensation Nydia Rojas has joined actor Andrew Shue in signing up as a spokesman for the Do Something national nonprofit organization dedicated to youth leadership. The Disneyland Resort celebrates

Mother's Day at Disneyland Park with a Latin Music Festival. Festivities include performances by Rojas and labelmates La Costumbre, flamenco/world music act Gypsyland, teen pop singer Myra, and several mariachi groups.

Puerto Rican singer Tito Nieves has signed up with WEA Latina's tropical imprint WeaCarbies. Nieves' first set for WEA should be out by late fall. "Signing an artist of the level of Tito Nieves gives us a lot of pride," says George Zamora, WEA Latin president.

™Billboard Latin 50

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38	38	27	RICARDO ARJONA SOM DISCOS 83592 RICARDO ARJONA	٧ħ
34	42	41	LOS TIGRES DEL NORTE ● FONOVISA 807/61 HERENCIA DE F/U	
40	32	4	TONY VEGA HAM 284034 HABLANDO DEL A	MC
43	43	3	BANDA MAGUEY RCA 74910/5MG LATIN ESCOR	PIC
48	38	62	SELENA ● DM LATIN 97896 ALL MY HITS TODOS MIS EX	
44	41	3	TAMARA UNIVERSAL LATINO 167277 GRA	
4	38	12	LOS ACOSTA DISA 25037/EMI LATIN LOS CABALLEROS DE LA NO	
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leading record retailer

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Puerto Rico's Storm-Force Retailer Marks Three Decades At The Top

Brothers Jorge and Aníbal Jover have turned what was once a single-location, family-run outfit into the Caribbean's most powerful musical juggernaut.

BY KARL ROSS

Puerto Rico music retailers, when keeping their eyes on island leader Casa de los Tapes, must get that same, queasy feeling in their gut that all islanders get watching the Weather Channel as a hurricane coalesces en route to the Caribbean.

Since taking the helm of the family-owned outfit in 1986, Casa de lox Tapes president Jorge Jover, 37, and brother Anibal, 40, have grown the company exponentially to its present leadership position in the robass Puerto Rico retail market. The island's nearly 4 million inhabitants are among the most voracious music consumers anywherein the world and account for upward of 29% of all U.S. Latin music sales.

Today, Casa de los Tapes (CDT) is not only the island's No. I retailer—laying claim to an estimated 30% of the retail market, according to industry sources—but it is also a major player in the island's lively music industry at all levels, with an ample distribution network, a well-regarded publication and even an in-house record label.

Described by one source as "gladiators," the Jover brothers have turned what was once a single-location, family-run outfit into a retail juggermant so vast that some competitors openly marvel at their provess. "They are very shrewd business people," was yone local retail executive, a competitor, who notes that he has to buy product product and distributed by CDT in order to satisfy customers.

YOU ARE WHAT YOU HEAR Without a doubt, Casa de los Tapes is the island's most

identifiable brand name in the music business. In the mid-1990s CDT, launched a clever and campaign rewamping its image called "Eres lo que oyes" (You are what you listen to) that featured caricatures of local stars such as rapper Vico C, rocker Robi Rosa and merenguera Gisselle. At about that inten, CDT bossele froughly a doors stores and was pitted in a three-way contest for retail dominance with La Gran Discotects and Pentagrama Records.

In the intervening years, Casa de los Tapes hit a pubescent-like growth purt, doubling its store count to the present 25: it continues to expand at a clip of roughly two stores per year. For the 1998 holiday season, CDT opened the Caribbean's largest record store, as Bayamon's futuration. Fuzza del Sol shopping center. The 6.00-equare-foot locale brains with modern amenties, including over 30 steering the provisers and an electronic separatment.

"They've made it extremely enjoyable to visit their stores," remarks Angel "Cuco" Peña, one of Puerto Rico's mostrespected producers.

Last year, Casa de los Tapes added two more stores to its empire. First came the 3,500-square-foot outlet at Rexville Plaza, also in Bayamón (just a short drive from the busy Plaza del Sol local). And, just in time for the 1999 holiday season, CDT took the wraps off its gleaming 5,000-square-foot store at the newly built Escorial shopping center.

A RETAIL TRIANGLE With its Bayamón stores flanking San

Juan to the west, its Escorial store to the east



Top: inside a spacious CDT store. Below: Victor Manuelle cavorts in a TV spot for the chain.

along the San Juan-Carolina divide, and another store inside the Montehiedra mall on San Juan's southern fringe, CDT has assembled an imposing retail triangle. Its stores are poised to intercept consumer traffic entering the Puerto Rican capital from all directions.

Not only does CDT exceed its competitors in the number of stores, its average store is twice the size of major rivals in terms of square footage and employs three times as many staffers. The chain's incursion into the Puerto Rico music market is all the more remarkable when considering CDT's modest beginnings and tragic history.

Casa de los Tajpes was founded by the Jover brother's father, Anhaß Jes, a Cuban expatriate who played the congas in his spare time. The store was, at first, a cigar emporium, but that changed circa 1968 when a customer suggested the father carry 8-track tapes. Located in the midst of downtown San Juan, in the Hato Rey business district, the store prospered but did not expand beyond its original location. Even so, the seeds of future growth were being cultivated as

Even so, the seeds of future growth were being cultivated as Anibal Sr. often took his sons along with him to music-industry events and conference. When other kids were playing basketball or running around on roller skates, we were working. Jorge says, recounting his schoolboy years that revolved around the record store. The family enterprise was rocked, however, in 1986 when a robber fatally shot the deler lover.

Fate called upon Jorge and Anibal Jr., recent college graduates at the time, to take the helm. Instead of fleeing from the scene of personal tragedy, they converted the Hato Rey local into their company headquarters and commenced the

task of empire-building. Among those who recall the early days of the brothers' administration is former CDT general manager Fernando Ramos, now a top executive with BMG-U.S. Latin.

"We all worked inside the stores and were in constant contact with the public." Ramos says. "I'd say that this public contact enabled us to react to shifting consumer tastes faster than the competition. That's because we were always taking the market's pulse."

CDT'S THREE KEYS

Ramos—who was so close to the Jover brothers people sometimes mistook him for a third brother—says there are three keys to the success of CDT: service, variety and pricing.

Service, he says, was ingrained in the brothers by their father, who would order any item a customer requested that was unavailable. He says the chair's advantage in store size has enabled it to carry a deepto Rico retailers to expand into areas such as Latin juze. Christian and Cultan musie. He says that, at the same time, CDT managed to undercut the competition because Aribal, a trained accountant, icheely tracked

time, CDT managed to undercut the competition because Anfibal, a trained accountant, closely tracked pricing at rival retailers. Another factor behind CDT's steady, upward growth is that brothers Jorge and Anfibal have sidestepped a pitfall commonplace among family-run businesses: sibing rivalry. Anfibal is the main strategist and marketing

wir. he also focuses on start-up ventures such as the record label, AJ Records, Jorge, described by Ramos as a "workaholic." is a hands-on manager who closely monitors the retail operation. "One thing I've always admired about the two of them is that they always respect each other's decisions, even when they disagree." Ramos says. "I was there for I I years and never saw them fight." Creativity and vision are two cornerstones of their empire,

as well. Until recently, island retailers have taken a passive approach to marketing. That is, until Case do to Tapes seized the initiative and found proactive ways to attract recordbuyers, with relentess media blizers (their annual advertising budget is \$900,000), concerticite tasles, special holiday yearways e.g., who of the collection of the properties of the yearways e.g., which will be a support to the properties of the yearways e.g., which will be a support to the properties of the passing was a properties of the prope

THE ENTERTAINMENT TECHNIQUE Local retailers say that, at times like the present, when

major releases are scarce, their outlets need to create special events to generate traffic. And in Puerto Rico, nobody does that better or more often than Casa de los Tapes, which averages one such event per week. CDT has coined a term for this practice—the "entertainment technique."

Last October, when local sales idol Victor Manuelle released

his latest album ("Inconfundible"), Manuelle was flown into Plaza del Sol on a helicopter. Visenia Rivera, label executive for Los Sabroso del Merengue, remembers the buzz generated at that store's grand opening: "We played there, and there were so many people inside, the mall's security forces had to be called in to keep the crowd under control."

Sources consulted say Casa de los Tapes' leadership has resulted not only in growth at their stores, but has served as a catalyst for the local music industry as a whole. Those as the constraint of the constraint of the constraint of the constraint of the competition has expanded too. It used to be that Detroit Rico was dominated by two larger record distributors, and they would sell to the momental-pop stores, and they would sell to the some sell of the constraint of the con







JORGE AND ANIBAL JOVER

The Billboard Interview

BY KARL ROSS

Casa de los Tapes is Puerto Rieo's leading musie retailer and a diversified entity. How does today's incarnation eompare to the business your father left you?

JORGE JOVER: The Casa de los Tapes we now operate) began as a small obacco shop administered by a Cuban family. The business quickly grew and opened up for different products to be positioned on their shelves. The consumers' demand for the tapes presented in the small musical section of the shop promised a strong business opportuni-

Our father recognized his shop's potential, and he progressively transformed it into a full-service store that would offer every type of music, quality services and bargain prices. So, even though unforseing the voluntian of his small store; the essence of satisfying and pleasing our customers' musical demands is they are the service of satisfying and pleasing our customers' musical

Today, we run the same business our father began, driven by the commercial realities of the

ANIBAL JOVER: At my father's time, the music business was completely different. It consisted mainly of mom-and-pop stores, and music departments in major department stores such as J.C. Penney and Sears. We introduced the first local retail chain, offered diversified and complete catalog, bigger stores and an increase in music advertisements.

Growing up, the two of you were involved in the day-to-day affairs of the business. As a result, did your childhoods differ from those of your class-

J.J. We grew up as normal kids. Every day, we woke up and went to school, and after school we worked in our father's business. Here we began to learn how to do business. Not necessarily by conducting it, but by being around it. We got familiar with the basic mechanics of administration, distribution and accounting without realizing it. Our personal students a transfer seed a trong sense of family prate in the business and takened a strong sense of family prate in the familiar to the strong sense of the support of the strong sense of the support of the sup

A.J: Friends were able to enjoy a complete summer: going to the beach, summer camps, a lot of leisure time. Instead, we were working most of the time. It really helped us to understand what our parents went through to provide us an education and a good living. Nonetheless, we found time to do what normal kids our age did—mostly play basketball

The two of you had responsibility for the business thrust upon you, while you were in your 20s, as a result of personal tragedy (their father's murder in his shop). Were you ready for this responsibility?

JJ: I don't think we realized we were ready. But our years of constant exposure in the industry and our already developed relationships with important contacts simplified the ordeal. We had the know-how of the music industry. We simply combined it with our respective cardemic back-

A.J.: Yes and no. Yes, because of the fact that we were part of the business since its very beginnings and knew how it worked, from A to Z. But, on the other hand, you do not know until you really are on your own and you have to



Anibal (left) and Jorge Jover

prove that you can do it. In life, you are never prepared to bear the loss of your father. Imagine the dimensions when the loss takes place in such dramatic circumstances.

How much of your present success is a tribute to your

father's memory?

J.J.: Our father's memory is one of the elements in our success. We can consider it the root of our success. But other enindividual traits and attitudes that characterize my brother and me award a distinct style to our way of doing business.

A.L.; A lot. Now that I'm a father myself I can undersess.

and me award a distinct style to our way of doing business.

A.J.: A lot. Now that I'm a father myself I can understand fatherhood is not an easy task. You really teach by example, not words. My parents were great teachers by example—values such as tenacity, perseverance and optimism.

What were some of the decisions and innovations that led to the emergence of CDT as a major player in the Puerto Rico retail market?

J.J.: One of the most crucial decisions we made was embracing digital technology in its earliest stage. We menered and introduced CDs when vinyl still dominated the market. Our ability to forecast the new format's potential offered our customers access to digital alternatives that other stores did not. As a result, Casa de los Tapes became a genral music store that eventually grew to be the No. I retail-

er in Puerto Rico.

Another important factor that has always characterized our style is our creative approach. This creativity was evidenced in everything, from the incorporation of slogans in our advertising to the creation of internal communications.

efficiently, leaving us time to explore new angles of the business.

We were also the first local retail chain to report to SoundScan Systems. The system enables publications such as Billhoard to monitor the progress of products and measure the public's acceptance of specific artists and musical genres. Therefore Cass de los Tapes directly contributes in measuring the impact of musical products in the important

A.J.: The decision to expand required a lot of capital and was therefore a high risk. But we excapital and was therefore a high risk. But we were never afraid. The fact that the new format of CDs was just introduced in Puerto Rico played an important part. We wagered that this was the future for the next few years, and developed several strategies around that. Consider, for example, our slogan: "La fuerza Digital."

How have your innovations reshaped the Puerto Rieo retail scene?

J.J.: We believe that Casa de los Tapes has functioned as a catalyst of change. By pioneering in almost every business-related opportunity, we have carried our ability to react and diversify to its maximum potential. We establish industry guidelines; our competitors follow.

A.J.: We can say that, because of what we did at a particular moment, it created a domino effect, forcing others to change or disappear. Many of our most significant innovations have heen consumeroriented, we presented them with new technological alternatives and offer the lowest price in the market.

Because we are the center of attention of the music industry in Puerto Rico, all labels prefer to conduct in-stores and special events with their artists in our stores. The biggest events involving artists'

presentations in retail outlets have been hosted by Casa de los Tlapes. Jennifer López, John Secada, Servando Y Jorentino, Ednita Nazario, Gilberto Santa Rosa, Carlos Ponce, Noelia and Victor Manuelle are just some of the artists who have played at our stores.

In recent years, you've really begun to consolidate your domination of the retail market, with the opening of stateof-the-art stores in Carolina and Bayamon shopping centers. What are your plans for growth over the next five to 10 years?

J.J.: We have never established a specific pattern of growth. There have been some years when the conditions for opening three or four stores have been optimum. And others where no stores have been optimum, and others where no stores have been opened. We mainly evaluate each opportunity as it rises. And we react accordingly. We acknowledge the fickleness of the industry, and we're

proud of boast of our ability to embrace change. Therefore, wherever the industry is headed, Casa de los Tapes is definitely going.

Are you considering expansion outside of Puerto Rico? J.J.: Yes. We recognized there is a niche for our products and services. But we also recognize that competition outside is different, and, therefore, we need to fully understand

that we will cater to specific niches instead of trying to compete with predominant leaders in exterior markets.

A.J.: Yes. We will let you know eventually. Obviously, we will pursue Hispanic markets.

Continued on page 83

EMI Latin

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Beyond Retail

In addition to their successful chain, the Javer brothers started a label and distribution wing to market promising lacol acts.

BY KARL ROSS

he Jover brothers, in recent years, have merged as primetime players in the Puerto Rico arena by branching out into a variety of licitorio, Mariek Dosta a circulation of 25,000 copies per issue. Their in-house label, AJ Records—direct by Antibal Jover—provides an alternative for homegrown artists who are a hit away from a might label. Their viral retailers are placing orders:

They really analyze the market, and when they see an opening they move in "says Fernando Ramos, the chain's former CM, now a top executive with BMG-US. Latin, The record Label, for instance, began one Christians when Anhal record Label, for instance, began one Christians when Anhal Puerto Riccis most cherished traditions—the promote, a rough party in which participants salte their neighbors with noisy nocturnal serenades. The CD was a success, and, are the enve of the industry, New York of the Puerton Rangins are the enve of the industry.

POST-RADIO PROMOTION

"The label is a great tool, in so much as they can market

themselves; they don't even need to rely on the radio," Ramos says. "And the profits are much richer than with a third-party product. You sell 10,000 units of an independent artist in your stores, and it is as profitable as selling 50,000 units of an artist like Luis Miguel."

Who would have thought that a Ricky Martin-less Menudo revival album would be a winner an retail? Non of the majors, apparently. But CDT's insight into consumer tastes inspired them to put out "El Reencuentro" (The Reunion), which turned out to be a "huge seller," as one competitor observed.

Even with more modest-selling discs by local icons such as salsa great Andy Montañez ("Soy Como Soy") I Am How I Am), jazz trumpeter Humberto Ramirez ("Con El Corazón") With Heart) or Danny Rivera ("Borinquen Vive")Borinquen Lives). CDT has been able to utrn a tidy profit.

Anfial Jover points out that it's not as easy as it looks, but is upbeat about future projects. "The real cost involved in a production is not really the manufacturing costs and creating fee," he explain, "but the promotional expenses. Many presentations have to be scheduled in order to break new artists. Of course, like any other label, we study every production in a case-by-case scenario; not only if it is a good product, but also if it is a dequate for this market."

PENTAGON PROTEST MUSIC

More recently, the Jover brothers have had a direct hand in the distribution of productions that are critical of the U.S. Nav's presence in the Puerto Rican municipality of Veques, where an errand bomb killed a civilian and sparked massive protests against the Pentagon. One of those sets was "Que Se Vaya La Marina" (The Navy Muss Go), produced and performed by an array of local artists. Certainly, artists like pro-independence muse Andrés "El Certainly, artists like pro-independence muse Andrés" El

Certainly, artists like pro-independence muse Andrés *El pibaro* Jimfence are appricative of the support. He recently teamed up with Fania-era vocalist Ismael Miranda on 'Son De Vieques' (To The Beard of Vieques) and says he is pleased with retail positioning. States Anibal Jover, "We do not discriminate in terms of politics, religion or race with any kind of product. Another way to appreciate the situation is that, if we do not help these people, who will?" ■

Jorge and Anibal, Happy 'Monstruo' Anniversary!



UNIVERSAL MUSIC LATINO









UNIVERSAL MUSIC and VIDED DISTRIBUTION and its family of Latin labels celebrates CASA DE LDS TAPES on being an industry leader for 3D years.









La Familia Lopez y "CD Music Warehouse" felicitan "La Casa de los Tapes" en su decimotercero aniversario y en especial, a Anibal y Jorge por haber realizado el sueño de su Padre. Adelante siempre hermanos en la musica.

CD Music Warehouse Inc. Congratulates "La Casa de los Tapes" on their 30th anniversary. specially Anibal & Jorge for making their dream come true.

CD Music Warehouse Inc.

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Dos Hermanos (Juan y Nelson) felicitan dos Hermanos (Anibal y Jorge) por 30 años de exitos en nombre de nuestra gran familia de artistas y empleados Muchas Felicidades!!



CDT EARNS

Perhaps as much as any entity in the Puerto Rico music industry, retail kingpin Casa de los Tapes has served as an engine of growth and innovation. The family-run company, led by brothers Anibal and Jorge Jover, has overcome tragk circumstances and charted an impressive rise to the

top of the retail ranks.

But, equally as impressive, the company serves as a model for others to emulate and continues to diversify into other facets of the recording industry. It is credited by peers with transforming the island retail scene from a mom-and-pop affair into a full-service industry in which local chains compete with U.S. conglomerates. Casa de los Tapes is often cited as a source of inspiration to Puerto can entrepreneurs, proving to them that native-bo business people can compete against Stateside capital.

Along the way, Casa de los Tapes has earned the admiration of many in the Puerto Rico market for its cultiva-

tion of local talent and has showcased some of the island's most talented sons and daughters on its independent label, AJ Records. Of the many artists and industry exec tives who have profited from their relationship with the Jover brothers and Casa de los Tapes, here is what a few of them had to say.

—K.R.

Vico C, EMI Lubin rapper: "Obviously, they've played a big role in my career. They're the largest retailer in Puerto Rica, which is the cameratone of my ades. It makes me happy to see them support local artists, because either stores sometimes give preference to artists from chewhere with millions of dollars behind them. It take pride in them, and I applaud them. They've always remembered me, like they did by using me in the ad with big ears ["You are what you listen to"], which helps me maintain my image in the marketblace.

Tony De Valdivia, director of sales, J&N Records: "They're the company that works 24/7. You always see Anthal and Jarge at every convention, every event that has to do with retail. They're very good at giving you ideas about how to sell your product. They don't just sit back and wait for you to give them your market-ing plan. They give you input and get involved with what you're doing."

Andres "El Jibaro" Jiménez, folk singer and pro-in-"I've been censored by some in the industry for my political views, especially an the radio. But Caso de los Tapes has always been very supportive of my products, ensuring visibility in their stores. In terms of administration, they are very diligent and pay an time. They've been marvelous in the distribution of our products, as well."

Victor Manualle, Sony Discos salsa artist: "Brothers Anibal and Jarge Jover, through their Casa de los Tapes, have revolutionized the record industry with innovative ideas. Record sales ceased to be a transaction that only took place in a commercial establishment because Casa de las Tapes used other vehicles to spur sales and at the some time bring the artist closer to the public. They also put aggressive new ideas into action, among them: sponsoring concerts, ticket sales, exciting in-stares and the use of artists in publicity campaigns."

Fernando Ramos, GM of BMG-Latin: "They deserve all the success in the world ouse nabody gave them anything. When they took the business over from their father it wasn't ready-made; it was a family store. Their vision has converted it into a modern corporation with considerable assets. They are committed to being leaders and are constantly expanding."

Gilberto Santa Rosa, Sony Discos salsa artist: "An aggressive and innova-tive style for marketing and promotion, sweeping vision, out knowledge of the latest market trends, energy and intelligence are the hallmarks of the Jover brothers and the elements that make Casa de los Tapes the most successful chain of record stores in Puerto Rico."

José Vallejo, VP for Puerto Rico end the Ceribbean, EMI Latin: "To me, the Javer brothers personify professionalism, progress and respect for the music busi-ness. For all the record labels operating in Paretta Rico, they are an essential part of the development and success of artists, great and small alike."

Continued from page 78

Many retailers are concerned about the major labels using interactive CDs and the Internet to compete with them, but CDT is achieving vertical integration by going in the opposite direction, toward providing content. How successful has this effort been?

J.J.: E-commerce is a reality, and business is moving towards it. So typically the music industry is following the trend. For Casa de los Tapes, the Internet presents itself as a non-traditional space for doing business, as a venue for satisfying musical demands in places where we do not have a physical presence. Thus, we have established a strong presence on the Internet, preparing Web surfers for what's yet to come.

You have a reputation for supporting local artists, through favorable positioning at retail and on the label. How much favorable positioning at retail and on t of a motivating factor is this for you?

A.J.: A lot. Remember that the big labels just have room for so many artists; and here is where we enter into the picture. We believe that artists that can sell 20,000 copies are good, this not being the same case for multinational record labels. Also, there is a certain pride in promoting local artists that in other instances would be denied opportunity. In addition, we strengthen our commitment with our community and nación.

Other family-run companies, for example Puerto Rico's own Goya Food Inc., have been tora apart by sibling rival-ry. How have the two of you managed to sustain such a healthy working relationship over the years?

I.L.: Our relationship is based on trust and respect. But our relationship is even stronger because it incorporates the element of brotherly love. We are in fact different, but we acknowledge our own responsibilities and duties and understand that our combined efforts are the formula that works.

How do the two of you complement each other and break down responsibilities? J.J.: Anibal handles finances and new-operation decisions, while 1 handle human resources and am more directly involved with in-store operation and marketing.

A.J.: We really have a special relationship—so deep that many people would be tempted to envy it. I think that we respect each other's work. We know our mutual goals and we love each other a lot. This really goes beyond a working relationship. We recognize what each of us is good at. We communicate well and talk a lot. We might disagree in some cases, but the one who handles the area makes the ultimate decision in question.

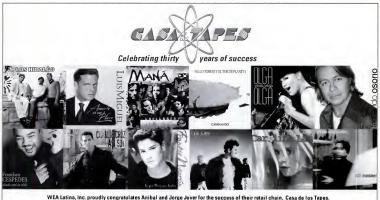
How satisfying is it to you to prove that Puerto Rico-based companies can compete "de tú a tú" with huge Stateside corporations such as Spec and Sam Goody? J.J.: We love to be competitive and embrace every opport

tunity we have to prove our capabilities. We know and understand the market, and that is basically the axis of our success A.J.: It's hugely satisfying because it proves that a local company can be as good or better than stateside ones. This is also part of the American Dream. You can make it if you have enough perseverance and will to succeed.

What is the future of Casa de los Tapes? What are the challenges of the next 10 to 20 years, in terms of new markets, new product lines, etc?

J.J.: In the short run: strong Internet presence and future U.S. expansion. In the long run: everything will depend on the available new formats and the consumers' acceptance. A.J.: Every company in any business has to adapt to new technologies and changes in the business environment. I do not know what the future holds for us, but I am pretty sure we will be prepared. You have to listen to the "voices" and be surrounded with good personnel. We might be selling portable CDs that might fit in your ear.













Songwriters & Publishers

Rodford Champions Movie Scorers

Air-Edel Exec Seeks Exposure For Rookies, Protection Of Rights

BY NIGEL HUNTER LONDON-Music budgets for films

and television are still generally inadequate, and the world is the poorer for it. That's the view of Maggie Rodford, managing director of Air-Edel, which has been specializing in largeand small-screen soundtracks and

soundtrack writers for 30 years. "Music is the undervalued come nent." she says, "A great-looking movie deserves a great-sounding score. A current example of what I mean by that is 'Gladiator,' with music by Hone Zimmer and Lies Gerrard We coordinated the London soundtrack recording. The film is magnificent, and I think people will agree that its music is, too. In this case the music has been perceived as a valuable and influential part of the whole equation, and suitable resources were made available.

Air-Edel was founded in 1969 by George Martin and Herman Edel, whose son Scott Edel, a Los Angeles attorney, is also a member of the board. It has no connection with the edel music group headed by Michael Haentjes. There are 14 staffers in London and three in the Los Angeles office, which opened in 1996, Rodford has been with the company for 23 years of its existence and has witnessed considerable changes over that period of time.

"When I joined, the company worked solely in commercials," she says, "There's been much expansion since, with the formation of a publishing arm and an all-around comprehensive service of representation for composers in all areas, and we also act as a clearance house for identifying and clearing rights.

"Our publishing arm specializes in following up commercial potential, when appropriate, for music outside and beyond the film or TV productions for which it was commissioned and efficient administration of all rovalties due to the composers, including artist/producer income," she adds. Rodford herself devotes much of

her time to studio production work. She was in charge of the music sunervision for "Love's Labour's Lost," recording the vocal elements of the soundtrack at Air-Edel's in-house studio and the orchestral sections at Air Studios (Lyndhurst) in north London. The music was composed by Patrick Doyle, an Air-Edel writer Rodford concedes that, given the

company's track record of success, experience, and expertise, some commissions come through the door, but life is not that simple. "It's two-way traffic," she says. "We have an aggressive sales side of the company going after work, and we constantly endeavor to interest producers, directors, and commissioning editors in and abilities they are not familiar.

our newer writers with whose work 'Our catalog is mainly media music. but several of our composers are also songwriters, including Helene



Muddiman, Marcos D'Cruze, and two young writers, Jim Shearman and Sam Bambenia, who have recently started collaborating. We work on their songs, trying to get them into a movie or perhaps aim for a cover by a band or artist or a commission for a

song for a film. The Air-Edel writing roster includes Anne Dudley ("The Full Mon-ty," "American History X," "The 10th ty," "American History A, The Low. Kingdom"); Ben Bartlett (a British Academy of Film And Television Award winner for his music for the hit BBC series "Walking With Dinosaurs"); Rupert Gregson-Williams ("Happy Birthday, Shake-speare," "Virtual Sexuality"); and, in the U.S., Bruce Broughton ("Lost In Space, "Honey, I Blew Up The Kida")

Rodford, who is a member of the Performing Right Society board of directors, says that vigilance is necessary about ownership of rights with regard to new technology. 'I'm concerned about the creative side of music, and I don't want to see any further erosion of rights" she

says, "It's hard enough guaranteeing a reasonable income for writers. The mission fee may be fairly small, in which case the composer needs a bigger portion of performance fees. We must keep a close eye on the deals being done in these days of huge and vertically integrated condemorates The work-for-hire practice has come across the Atlantic, but the high commission fees usually paid in the States haven't come with it.

Music budgets are the recurring difficulty in Rodford's experience. Sometimes the only way a composer can make any money is by using synthesizer technology instead of musicians. She believes that a considerable number of producers and commissioning editors are personally eager and willing to obtain the best music possible but are handicapped by financial constraints imposed from

Another pitfall to contend with is the frequent insistence by the commissioning film or TV companies that the publishing rights for the music in their productions should be granted to their own or associated publishing subsidiaries. Rodford says that such situations are usually negotiable with a solution equitable for all parties.

Launching new writers' careers is not an easy task. "Some producers actually ask if there is new blood around and want to check out their show reels, which is great," she says. Others, though, prefer the 'safe pair of hands' option by commissioning established composers with a proven track record and are unwilling to take a chance on an unknown. I've got a box full of reels in my office for consideration from hopefuls, and I give as much time as I can spare to them.

"Obviously some recurring partnerships are ideal and unbeatable like John Williams and Steven Spielberg," she adds, "But there is some great talent looking for work, and it can be tough dealing with people who are wary of new names and ideas."



EMI, Neess Make Deal. EMI Music Publishing has signed a global co-publish ing deal with Leggs Naess on MCA Records artist whose debut album is titled "Comptised " Shown in the front row from left are Denny Hean, Neess' manage er: Steve Backer, executive VP, West Coast, at EMI Music Publishing; Naess; and Sharona Sabbag, senior director of creative at EMI Music Publishing. In the back row, from left, are Bob Flax, executive VP at EMI Music Publishing Worldwide; Martin Bandler, chairman of EMI Music Publishing; and Bart Weiss, VP of legal and husiness affaire

NO.1 SONG CREDITS

HOT COUNTRY SINGLES & TRACKS
THE WAY YOU LOVE ME - Kelth Follese, Michael Dulseny - Encom/ASCAP,
Fellazoo Crow/ASCAP, Airstream Dreams/ASCAP, Coyole House/ASCA

HOT R&B SINGLES HE WASN'T MAN ENGLISH . D.

I ENOUGH - Rodney Jerkins, Fred Jerkins III, LaShawn Denleis, H sey Jerkins BMI, EMI Blackwood/BMI, Fred Jerkins III(BMI, Enelg LaShawn Denleis/ASCAP EMI April/ASCAP, T And Me/ASCAP HOT RAP SINGLES

HOT LATIN TRACKS

Performing Right Societies Back PAGs To Further Political Goals

FUND RAISING: In this presidential election year, not all political fund-raising activities center on the presumptive candidates. There exists, for example, a political action committee (PAC) that goes under the name of "The ASCAP Legislative Fund For The Arts," hased in New York. BMI is also associated with a

PAC, but a representative at the performance right group could not be specific about the PAC's activities. To further its legislative goals, the ASCAP PAC is seeking support via a gathering May 23 at the Reverly Hills, Calif., home of lyricists Alan and Marilyn Bergman, the latter of whom also serves as chairman of the performance right group. Over a two-hour period, says the invitation, attendees will

discuss upcoming legal and legislative challenges to copyrights and legislative challenges in pro-

tecting music on the Internet. In addition, Ben Palumbo, ASCAP's rep in Washington, D.C., will "pro-vide an insider perspective." The

invite further suggests contributions from \$250 to \$1,000. According to Bill Thomas, dir-

ector of public affairs, from a legislative point of view the PAC is a "separate legal organization that has been allowed to use the ASCAP name.

PUB CO-VENTURE: Nashvillebased Word/Gaylord Music Publishing and Extreme Writer's Group (EWG) have formed an exclusive co-venture publishing arrangement, EWG has signed such writers as Steve Mandile. Helen Darling, Keith Brown, Julie Corlew, and Shannon Lawson. EWG was founded by publishing veterans Michael Martin and Jason Houser. It has had its songs recorded by such hit acts as Faith Hill, Dixie Chicks, Reba McEntire, Trisha Yearwood, and Tim McGraw, EWG also co-sponsored with hit writer/producer Desmond Child the recent Sandcastle 2000

writer retreat in Miami. GRAND NIGHTS FOR SING-ING: The career and songs of lyri-

cist/librettist Alan Jay Lerner are the subjects of two programs at New York's Carnegie Hall June 14-15 that are part of the venue's annual American Popular Song Cele-bration. Titled "Carnegie Hall Celebrates Lerner And Loewe And " the event will spotlight Lern-

er's collaborative efforts with Frederick Loewe, Kurt Weill, and Burton Lane, among others.

BALLADS BY BALLARD: Universal Music Publishing has created a two-CD promo of songs penned between 1981 and 1999 by Glen Ballard, who is also producer of such

acts as No Doubt and Alanis Morissette. The package, The Songs Of Glen Ballard," contains 34 original record-

ings of his songs by a wide swath of acts, including Morissette, Aerosmith, Michael Jackson, Amy Grant, George Strait, Aretha

Franklin, and Wilson Phillips. GOT SONGS, WILL TRAVEL: The singer/songwriters selected to showcase at the Emerging Artists

& Talent in Music (EAT'M) conference June 7-9 in Las Vegas will do their stuff on the stage of the John Lennon Songwriting Contest's Educational Tour Bus, which also contains a recording studio. The contest will be recording performances to upload to its Web site via an alliance with Soundship com which will also provide E-commerce capability for the artists.

RINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing: 1. Blink-182, "Enema Of The State

2. Sonicflood, "Sonicflood." 3. Soundtrack, "The Tigger Movie." 4. Pat Metheny, "The Pat Metheny Songbook. 5. Mariah Carey, "Rainbow"

International

Canadian Acts Struggle To Find Sales Chart Success

Local Talent Sees Major Drop In Hits; Is It Cyclical Coincidence Or An A&R Vacuum? ly driving people into the stores the has scanned 26,000 units in six weeks BY LARRY LeBLANC music. Canadian music just is not TORONTO-In the land of "CanCon,"

there's one region where Canadian content currently is largely lacking: the upper slopes of the national album chart.

By any measure, the 1990s were a remarkable decade for Canadian music, but although Canadian executives remain confident of continued success in 2000, nerves are being



establishing the next wave of domesindustry infra-

structure capable of nurturing and launching new acts domestically and internationally, home-grown Canadian music-in a sharp contrast to even a year ago-suddenly lacks a convincing chart presence at

In the first 50 slots of SoundScan's Canadian album chart for the week ending April 30, only three albums were by Canadians: "Silver & Gold" by Neil Young (Reprise), debuting at No. 11; "Come On Over" by Shania Twain (Mercury), at No. 28; and "All The Way . . . A Decade Of Song" by Celine Dian



only Dion is directly signed in Canada. However, Canadians still figure heavily in the 50-100 section with 11 albums, nine by

artists directly signed and developed in Canada. While recent months have seen sizable sales for such Canadian-signed

acts as Chantal Kreviazuk, the Tea Party, the Matthew Good Band, Prozzak, Edwin, Choclair, Blue Rodeo, and Soul Decision, there have also been numerous disappointments. Among albums falling short of sales expectations are current releases by Jann Arden, the Jeff Healey Band, Ashley MacIsaac, and Susan Aglukark. They follow below-par performances by last year's albums from Our Lady Peace, Sloan, Amanda Marshall, Tara Lynn Hart, Moist, and Crash Test Dum-

"Canadian music has either hit a wall or is in between rounds," says Stewart Duncan, music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. "There's some great Cana dian music-but not a lot of hit

selling. Jann Arden's album came and went without any chart impact. It's not a bad album, but it's nothing new

Tim Baker, buyer with Sunrise Records (which has 32 stores in Ontario), concurs. "Many female Canadian artists have not sold what we anticipated," he says. "Jann Arden isn't burning up the charts, neither is Susan Aglukark. For all the video airplay of Damhnait Doyle on [music TV channel] MuchMusic, I'm surprised her album isn't doing better'

Universal Music Canada president Randy Lennox acknowledges that Arden's "Blood Red Cherry," which

of release, falls short of her previous album sales. But he adds, "The marketplace is skewing older, and it's not as active [for AC-styled acts]."

The most-discussed sales dip is Marshall's sophomore Epic album, "Tuesday Children." While its sales figure of 200,000 units might be considered impressive, it falls considerably short of her 1995 self-titled Epic debut, which was certified Canadian diamond status (1 million units) in April. Another sales dip hit Our Lady Peace with its third Columbia album "Happiness . . . Not A Fish You Can Catch," which has sold 222,000 units since August, less than half of what

"Amanda and Our Lady Peace have definitely sold less than their earlier records," concedes Rick Camilleri, president of Sony Music Entertainment (Canada). "The market is now a different place for Canadian as well as for international acts.

However, he adds that "a lot of international acts haven't performed as expected either." Geoff Kulawick, director of A&R at Virgin Music Canada, contends that some Canadian albums may be selling, but their sales are over a longer

period, which isn't being reflected in chart numbers "Canadian artists aren't necessari-

first week of release, but they tend to sell significant records over a longer period of time," he says. "A lot of international urban and pop acts have come out of the box heavy and then had a short life cycle. They sell 100,000 records too, but in a shorter time. Garry Newman, president of Warner Music Canada, also downplays the significance of the current lack of chart slots for Canadians.

"There's a lull, but I don't think we've entered a downward curve," he says. "Canadian chart positions have dried up but it's a short-term cyclical thing," says Deane Cameron, pres-(Continued on page 93)

Japan's Music Market Has A Flat 1st Ouarter million units, down 4% from

BY STEVE McCLURE

TOKYO-The continuing poor performance of international product contributed to a flat first quarter in Japan's music market, according to new data released by the Recording Industry Assn. of Japan (RIAJ).

Production of prerecorded audio software by the RIAJ's 21 member companies in the January-March period totaled 114.4

1999's first quarter, with a wholesale value of 149.6 billion yen (\$1.4 billion), up 2%, according to the RIAJ. Production of domestic product fell 2% to 98.1 million units, with a value of 125.9 billion yen (\$1.2 billion), up 5%. International product was down

13% to 16.2 million units; value was 23.7 billion ven (\$22 million), down 14%. International repertoire thus accounted for just 14% of RIAJ member companies' production on a unit basis and 16% in terms of value in the first quarter, underlining non-Japanese product's continuing weakness.



Reflecting Japanese labels' move away from the 8-centimeter CD-single format to the 12centimeter maxi-single CDs, the RIAJ has added a separate category for the latter format. Production of domestic 8-centimeter CD singles totaled 14 million units, down 62% from the corresponding figure for the first quarter of 1999, with a value of 7.8 billion yen (\$74 million), down 66%. For 12-centimeter CD singles, production rose 133% to 19.8 million units, valued at 15.5 billion yen (\$147 mil-

lion), up 144%.

are the Moody Blues' Ray Thomas and Justin Hayward, Universal TV managing director Brian Berg, and the Moody Blues' John Lodge and Graame Edga. MTV Goes Online In Mainland China

Moody News. While in London to play three dates at the Royal Albert Hall dur-

ing their sellout U.K. tour, the Moody Blues were presented with platinum discs

for sales of more than 300,000 units of their album "The Very Bast Of The Moody

Blues" (Universal TV), originally released in 1996 and currently back on the U.K.

chart as a twin-pack with their 1999 album "Stranga Times." Shown, from laft,

BY DAVENA MOK HONG KONG-MTV Networks Asia has launched its fourth Web site in the region, this time targeting the mainland Chinese market, against a backdrop of recent moves by the Chinese government to keep a tighter rein on Internet activity.

Robin Hu. GM/China of the site's content creator Asiacontent cominsists he is not worried by the possibility of government censorship. Talk of censorship and the shutting down of sites is very much hearsay in terms of what might come," says Hu. "But as far as I'm aware, there are no such specific guidelines we are expected to follow." Chinese-language MTV-China. com was launched April 19 by MTV Asia Online, a partnership with lead-

ing online music entertainment com-

pany MTVi Group (a unit of MTV Networks) and Asiacontent.com.

"Asiacontent.com, the MTVi Group, and MTV Asia have joined forces to create a premier online music destination that will reach one of China's largest demographic audiences; young adults aged between 15 and 34," Beijing-based Hu says. He says infor-



make up about 70% of the cite's content, with material about international acts making up the remainder.

"Within the demographics of China alone, there are interesting niches, such as pop-oriented material for Shanghai Web users and more rock'n'roll-based music for those in Beijing," Hu says, Cindy Wu, GM of SingaporeInternet has revolutionized the entire Chinese music industry. "Chinese music enthusiasts can now not only watch and listen to their favorite music but, with the Internet's interactive component, also actively participate," she says.
MTV-China.com will provide up

to-date music information from the mainland and overseas, such as charts and feature stories on specific acts. Interactive features include communities, polls, and contests. Despite a recent announcement

by the Chinese government requir-ing all mainland-based sites selling audio and visual material to be licensed, as well as a ban on MP3 downloads (Billboard, April 8), Hu is confident that the MTV-China. com site (currently non-transac-

tional) will not violate strict censorship laws. We are mindful of, and alert to.

(Continued on page 87)

BILLBOARD MAY 20, 2000

Platinum Proof: Europe Rocks

IFPI Awards Go To Chili Peppers, Morissette, AC/DC, Guano Apes

BY PAUL SEXTON

LONDON-April's International Federation of the Phonographic Industry (IFPI) Platinum Europe Award certifications revealed that European record buyers are extremely fond of "Californication." that Alanis and AC/DC are still sales commodities, and that Apes roam

freely in Germany Guano Apes, that is, as the quartet completed 1 million European sales of its "Proud Like A God" album, released in October 1997 in Germany on Super Sonic (via BMG Ariola). Meanwhile, Red Hot Chili Peppers broke the 2 million barrier with their Warner Bros set "Californication" only 10 months after its street date.

Only four records qualified for the IFPI's April index of albums achieving at least 1 million in European sales, but the list made happy reading for Warner Music International which also reached that watermark with Alanis Morissette's "MTV Unplugged" and AC/DC's "Stiff Upper Lip."

"Californication" took over earlier this year from 1991's "Blood Sugar Sex Magik" as the Chili Peppers' bestselling album ever in Europe, accord ing to Jon Uren, marketing director. U.S. labels, for Warner Music Europe. 'We think we're far from finished with this album," he says.

The title track goes to European radio this month as the fifth single from the set. "Three of the [previous] videos are still getting rotated on the various video channels," Uren notes. "We had trouble getting [lead single] 'Scar Tissue' off the radio in some mar-

Naxos Parent Restructures Into Two Units

BY DAVENA MOK

HONG KONG-The parent company of budget-price label group Naxos is undergoing corporate restructuring in an effort to maximize profits and further develop its online presence.



According to Naxos chairman and founder Klaus Heymann, by the beginning of June, parent company antit into tun congrete companies: HNH International Ltd., which will edle marketing and distribution; and Naxos Music Ltd., which will be (Continued on next page)

kets, which was quite pleasant."

In addition to sales for "Californication" in Germany and Italy of

almost half a million units each. Uren cites strong performances in Sweden (175,000) Denmark (150,000), and Holland (130,000) and applauds the

1,000,000

band's close promotional involvement in the project. The album is close to platinum (300,000 units) in the U.K. Warner Music's success with AC/DC's "Stiff Upper Lip" is remarkable not only for giving the veteran antipodean rockers yet another major seller-almost 23 years after its name first appeared on international charts with "Let There Be Rock"-but also because the company does not have the act for the U.K. There, "Lip" debuted at No. 12 on EMI but spent only four weeks on the Chart Information Network top 75.

By contrast, the album had no fewer than four No. 1 European sales chart debuts in March in Germany, Austria Sweden, and Finland. It is still charting in all those territories and in France, Spain, Switzerland, the Czech Republic, and Belgium. Andy Murray, Uren's fellow mar-

keting director/US labels for Warner Music Europe, describes the figures as "a bit of a triumph," adding that the company's hope for "a classic album from a classic act" was affirmed, as was its feeling that a "resurrection of classic rock" was taking place in Europe.

"It charted higher, in most cases than their last album ["Ballbreaker" five years ago," says Murray of "Stiff Upper Lip." He anticipates that European dates will be included in AC/DC's et-to-be-announced touring plans later in the year. Morissette's success with the

"MTV Unplugged" album, released on Maverick last November, will be especially welcomed at Warner Music, where her previous studio album, late-1998's "Supposed Former Infatuation Junkie," represented an inevitable commercial downturn from the spectacular heights scaled by her "Jagged Little Pill" breakthrough.

(Continued on page 93)

newsline...

SONY CLASSICAL'S teenage operatic sensation Charlotte Church took the British artist of the year award at the U.K.'s inaugural Classical Brit Awards, presented May 6 at London's Royal Albert Hall and organized by labels' body the British Phonographic Industry, Welsh bass-baritone Bryn Terfel and Argentinian-born pianist Martha Argerich were named male and female artists of the year respectively. Violinist Kennedy received the award for outstanding contribution to classical music, following an inspired performance at the ceremony, Andrea Bocelli's "Sacred Arias" (Philips) was voted by national station Classic FM's listeners as album of the year. Ian Bostridge and Julius Drake's "The English Songbook" (EMI Classics) earned the critics' award, voted for by a panel of eight media representatives. Rachmaninov's "Vespers," performed by the Choir Of King's College, Cambridge, with Stephen Cleobury (EMI Classics), was named ensemble/orchestral album of the year. On May 21 the national ITV network will broadcast a one-hour special on the awards GERMAN MUSIC INDUSTRY LEADERS unveiled a "virtual border seizure" tech-

nological system May 4 in Hamburg, hailing it as a potential breakthrough in the war against Internet music piracy. The board of the German Phonographic Assn. says the rights protection system operates via an Internet ser-vice provider and blocks URLs that contain illegal material, including pirated music files. Kurt Thielsen, association member and managing director of Zomba Germany, says the system can be implemented quickly and inexpensively and requires little maintenance. The music industry body will discuss the technology at a meeting in Berlin later this year.

LABELS' BOOY the Indian Music Industry (IMI) has conducted a series of workshops in four major Indian cities aimed at developing awareness of copyright-related issues among local law-enforcement authorities. IMI President Vijay Lazarus says the group plans to hold similar workshops in other cities in coming months. During the workshops, police are taught how to distinguish between legitimate and pirate cassettes so that—in the words of Julio Ribeiro, who heads the IMI's anti-piracy force—"those who have to im-plement the law understand it well." Ribeiro, a former high-ranking police officer, has hired former senior police officers to head the IMT's 25 raiding NYAY BHUSHAN

BITMUSIC, the music download site of Sony Music Entertainment (Japan), at bit.sonymusic.co,jp, has become the first Japanese Web site to distribute music by non-Japanese artists using the Secure Digital Music Initiative copyright-protection system. Effective May 10, a total of 22 single tracks by foreign acts, including Celine Dion, Lauryn Hill, Savage Garden, Mariah Carey, and Ricky Martin, are available for 350 ven (\$3.30) each. Last December, Sony became the first major Japanese label to launch a music-download service (Billboard, Dec. 11). OTEVE MACTURE

U.K. RIGHTS BODY the Mechanical Copyright Protection Society (MCPS) is celebrating the first successful anti-piracy raid to take place as a result of information received from the publie via a new entertainment industry hotline

duplication equipment and CDs were seized.



Members of the MCPS anti-piracy team and local police officers raided a house in Gateshead in northeast England and discovered a counterfeiting operation producing illegal music CDs, computer games, and video discs. Counterfeit copies of top 20 albums and compilations were seized in the raid: according to MCPS, a man has been reported to the authorities for "offenses under the Trademarks Act" and is to be questioned by police. In an unconnected incident, raids on May 9 in Bristol in southwest England by the body's anti-piracy unit and police resulted in the arrest of two 28-year-old men. CD

V2 IS RESTRUCTURING its licensing arrangements in Portugal, dividing its catalog among three distributors. EMI will handle front-line pop repertoire, such as Tom Jones. Vidisco will handle dance music, such as Underworld. Zona Musica will oversee rock and catalog acts, including Mercury Rev and Stereonhonics. The move marks the end of V2's deal with local indie MVM.



15, 2001; as previously announced (Billboard, March 25). the German music inclustry event will move to Berlin after five consecutive years in Hamburg. Confirming the date and new venue—the International Congress Centre—for the 10th annual show Gord Gobbardt, Warner Music president, central and northern Europe, and chairman of the German Phono Academy, the event's organizer, says, "With the move, we are taking Germany's most important pop event into the next dimension." GESA BIRNKRAUT

Australia's Savage Garden Leads APRA Award Nominees

SYDNEY-Australian pop duo Sav-

age Garden received three nominations for the annual Australasian Parforming Rights Assn. (APRA)

Awards, announced May 4. The act is nominated for song of the year with "I Knew I Loved You," and that song, along with "Animal Song," figure in the most performed Australian work category. The duo of Darren Hayes and Daniel Jones-currently touring Australia-is also expected to be awarded the song-

writer of the year trophy. Savage Garden is signed to its former manager John Woodruff's JWM Records, distributed internationally by Columbia and in Australia and New Zealand by Roadshow/Warner. Its publishing is through Woodruff's Rough Cut Music, administered locally by Warner/Chapell Music Australia.

Other nominations in the song of the year category-voted for by APRA's 28,500 members-are country singer Kasey Chambers' "Cry Like A Baby" (Gibbon Music Publishing) and dance duo Madison Avenue's "Don't Call Me Baby" (Universal Music Publishing and Warner/Chapell Music Australia), plus a track apiece

by modern rock bands Powderfinger and Killing Heidi. Overall, Warner/Chapell Australia leads the nominations with nine men-

tions; runners-up with four each were Universal Music Publishing and Sony/ATV Music Publishing. Broadcast performances determine the winners in the majority of the categories, including most performed Australian work, foreign work, contemporary classical composition, jazz work, and country work. Nominees for two other awards-

most performed Australian work overseas and most performed children's work, which are also based on broadcast performances-were not announced. The best film score and best television theme are based on broadcast performances and peer

During awards night, the APRA board will announce the winners of songwriter of the year and the Ted Albert memorial award for outstanding services to Australian music. Both awards are decided by the APRA board. Ted Albert founded music publisher J. Albert & Son in the 1930s, and his record company, Albert Productions, signed such internationally acclaimed acts as AC/DC, the Easybeats, John Paul Young, and the Angels.

Recent winners of the memorial award have been veteran country singer Slim Dusty (1999), Mushroom Records founder Michael Gudinski (1998), and Ron Tudor founder of the Eable label (1996)

This year's event is being held May 22 at the Sydney Convention and Exhibition Centre before 5,000 APRA members. The association does not allow TV or radio broadcast of the

www.billboard.com

Philippines Growing Up In Publishing Trade Body Formed, Songwriters Sign Exclusive Deals

BY DAVID GONZALES MANILA, Philippines-Recent opments in the Philippines confirm that a long-overdue modernization of the country's music publish-

ing business is in full swing. In March, Philippine publishers formed their first-ever trade body, the Philippine Music Publishers Assn. (PMPA), to address issues of common concern (Billboard, April 1). Simultaneously, leading publishers in the Philippines have increas-

ingly begun signing songwriters to exclusive contracts Quezon City-based independent

publisher Harmony Music has been signing songwriters to exclusive two- or three-year contracts since last August. It's also now giving select



advances in exchange for delivering a monthly quota of songs. Harmon officer-in-charge Marivic Benedicto says, "It's quite novel for a publishing company [here] to have its own exclusive composers. The few who are already on exclusive deals [elsewhere] are in-house composers at record companies-

assign the publishing of the song to their own publishing arm. "In our case," Benedicto continues, "the writer is exclusive to us, but we try to supply [material] to as many record companies as we can possibly accommodate. The whole idea behind this was for Harmony to take on a more proactive role as a publisher"

not publishing companies-who

That expanded role, she says, has a parallel on the labels side: "What a manager is to a recording artist, a

MTV GOES ONLINE (Continued from page 85)

the regulatory climate in China,' says Hu. "So we will fully comply with regulations when any should become known. But at present, I don't see any of our content falling into areas which could be offensive by any standards. In addition to MTV-China.com,

Asiacontent.com is responsible for all other MTV online activities in the region. These include the sites MTVAsia.com: MTVChinese.com. the Web site for the MTV Mandarin channel, covering the whole Greater China region; and MTV-Korea.com (BillboardBulletin, Feb. 22). Plans are being made for MTV's

fifth Web site in the region, MTVIndia.com, but insiders can't specify a date for its launch. As of late 1999, reliable estimates say there were 9 million Internet

users in China, a fourfold increase over the previous year, in a total population of 1.3 billion.

Harmony has so far signed six composers, although not all receive monthly advances, and it aims to

hire a full-time A&R officer whose duties will include finding outlets for its songs. In addition to new compositions, Harmony is looking to acquire songwriters' catalogs. Warner/Chappell Music Philip-pines (WCMP) has been signing

songwriters to exclusive three-year contracts (with an additional twoyear option) since its November 1999 launch. Prior to that, the Warner/ Chappell catalog was represented here on an informal basis by the Filipino Society of Composers, Authors, and Publishers, although that body did not actively market the catalog. WCMP composers do not receive monthly advances, as Har-

ny writers do. WCMP promotes its writers' songs in other Asian territories through the network of Warner/ Chappell affiliates in the region. WCMP country manager Ceasar "Peewee" Apostol, himself a songwriter and chairman of the PMPA, says, "Demos from the affiliates are sent to Warner/Channell Music Malaysia, where songs are selected for promotion in Asian territories where Malaysia's creative manager,

a market for them BMG Records Philippines' pub-lishing division follows the "oldstyle" local model by operating as a unit of the record company, with compositions by its writers published through BMG Music Publishing in Hong Kong. The division has five songwriters (who are not recording artists) signed to two- or three year exclusive contracts in the

Shamsuddin Sidek, believes there is

Philippines, and one signed to a five-BMG Philippines publisher-in-charge Gloida Castillo says the company pays its songwriters an advance on royalties immediately after

acceptance of a song.

Harmony is a division of Viva Music Publishing (VMP). Benedicto, who also serves as GM of VMP's other division, Verie Music Publishing (EMI Music's subpublisher in the Philippines), says that Harmony works closely with independent record label and sister company Viva Music Group (VMG). The companies are part of Quezon City-based Viva Entertainment Group (VEG), a leading Philippine media group.

Although Harmony is an indeper dent, its ties to VEG allow it to punch well above its weight. VEG has a film division and provides programming for the Viva Cinema channel on Manila cable television, offering potential outlets for Harmony songs On the recording side, the VMG label is acknowledged as one of the country's leading indies; most of its artists who also write their own material sign with Harmony. In addition, Harmony writers

record demos in the VEG-owned

Amerasian Recording Studio in Quezon City, near Manila. (WCMP also has plans to build its own recording studio.)

Notes Harmony songwriter Lisa Diy, who works with lyricist Charito "Chat" Zamora, "Before, Chat and I were spending money to make demos; now we have a free hand at

Div backs up Benedicto's assertion that the company works "for the composer," noting, "Chat and I are both lawyers, and we don't have a lot of time to go to record companies and market the songs.



A Diy/Zamora composition, "Open," was on the latest album ("Sentiments") by Viva-signed female vocalist Zsa Zsa Padilla,

and Diy hopes to place a theme song in a Viva film. Another Harmony composer, Wency Cornejo, recently had a composition, "Ngayon, Bukas, Kahapon" (Today, Tomorrow, Yesterday), named best movie theme

song at the Philippine film industry's Star Awards. The song is from the Viva film "Warat" (Torn). Harmony has acquired Cornejo's back catalog, and he is also signed to VMG for a three-

album deal

Warner/Chappell's roster of local songwriters includes Danny Tan. grand-prize winner at the 1997 Asia Song Festival; Dodjie Simon, grandprize winner at the 1999 Metropop Song Festival (the Philippines' premier songwriting competition); and Trina Belamide, who took second place in the overall category at last year's U.S.A. Songwriting Competition.

Apostol and Benedicto say pa mistrust of publishers in the Philippines means it can be hard to convince composers—especially newcorners—to sign with a publisher.

"In the past, contracts were such that many composers gave away lifetime control of their songs to the publishers," says Apostol, "To avoid this, some composers kept control of their songs but then found it difficult to collect royalties from the record companies.

The recent changes in the pub-lishing business reflect an increasing awareness of intellectual property rights in the territory. In the past, Benedicto says, many Philippine businesses had acted as though music was free, but that attitude is slowly beginning to

In this new atmosphere, the stance of established composers in the Philippines is also changing, and they are now increasingly wary of signing away their rights for a lifetime. BMG's Castillo notes that BMG currently assumes lifetime control of songs only from new or "hobby-type" composers. Songwriters, she declares, are now "wising up.

Small Venues Ally Nationally In Spain

MADRID-Spain's first national

association of small venues has been helping to develop emerging music. The creation of Salas de Música en Vivo (Live Music Venues) was sparked by Spanish artists' association AIE to boost live music in small venues that

hold 100-400 people. include artists from other countries. AIE VP Luis Mendo says that since each of Spain's 17 regional governments has its own regulations Institute for Performing Arts (LIPA)

covering music licenses, a national The creation of venue association was required to facilitate Live Music the granting of such licenses. Each year, Venues was AIE also organizes a

scries of concerts sparked by across the country under the Artistas Spanish artists' En Ruta banner association AIE Mendo says Artistas En Ruta is often the

only way to allow many artists to perform in regions far from their home areas. Carmen Peire, who runs production/management/promotion company Evohe and organizes Artistas En Ruta for AIE, chaired the May 2 meeting at which Live Music Venue was created. She says, "The problem

in Spain is that municipal cultural centers close at 10 p.m., which is absurd in a country where people eat at that time before going out. Concerts rarely start before 10 p.m. and often do not begin until midnight or later. The cultural centers are for activities by children and retired people." She stresses that the 25-mer ber Live Music Venues is only in an embryonic stage but that it is expected to grow quickly

Since May 1995, Artistas En Ruta has staged more than 400 concerts in 60 small venues. It has offered, for example, the chance for artists from the flamenco heartland of Andalusia

north, and vice versa. Among the acts to have gained recording deals and formed with the declared intention of national recognition after being discovered during an Artistas En Ruta tour are M-Clan, Navajita Plateá. Estopa, and Lidia Puiol Y Silvia

> AIE now wants the experiment to This year has already seen a visit by four musicians from the Livernool in the U.K., billed

here as the Combo De Músicos De Liver-

"This is the first time we have cooperated with a foreign group, and we aim to create links with other countries such as Italy and France," says Mendo. "One of our members went to see how LIPA works and

persuaded a group of musicians to take part in this year's Artistas En Ruta. Their first concert was in Madrid on May 2, and it was perfect. They are just LIPA students, and I was afraid they might put on a poor, amateur performance, but they were stupendous. It has proved to be a very positive experi-

Peire says that with the current political tide turning against the popular image of Spain as Europe's "nocturnal haven," venues are finding local authorities more hostile than before when awarding latenight live music licenses, "Small mues that meet artistic criteria and provide the communication with the public that bigger venues lack cannot continue in such a precarious position," she says.

She concludes that, while Spain ight be renowned for its night life in terms of bars, restaurants, and clubs, it remains weak when in the south to play in the Celtic it comes to the live music circuit.

NAXOS PARENT RESTRUCTURES (Continued from preceding page)

responsible for all rights-related operations and developing all business models, particularly the company's Web site. At an unspecified date, the present hnh.com Web site will be renamed www.naxos.com, Heymann adds. Leading the company's expansion is

Jonas Sjöström, formerly president CEO of Stockholm-based MNW Records Group and now relocated to Hong Kong. Sjöström is now CEO of Naxos Music Ltd. and has additional duties as director of HNH International Ltd. and deputy director of HNH International Group, which encompasses all overseas-based Naxos divisions (Billboard Palletin, April 17).

Marco Polo, and White Cloud, Practically 96% of the company's 4,000-strong "In a traditional record company, album catalog consists of classical titles.

nontraditional distribution business routes get neglected." Heymann says. "That is what Naxos Music Ltd. will cover: licensing to third parties and business on the Internet. There's a whole new world out there which could use our music." Heymann expects to generate extra revenue for the company by selling songs to third such parties as film-makers, CD-ROM companies, or Web sites like Musicmaker.com Labels grouped under the HNH International banner are Naxos (classi-

cal music), Naxos Jazz, Naxos World.

Naxos Historical, Naxos Audiobooks,

HITS OF THE WORLD



APAN	(Dempa Publications Inc.) 05/15/00	GE	RM/	(Media Control) 05/09/00	U.I	(100g	ymght CIN0 05/05/00	FR	ANC	E (SNEP/1F0P/Tro-Live) 04/29/00
HIS LAST	SINGLES	1745	LAST	SINGLES	THES	LAST	SINGLES	THIS	LAST	SINGLES
1 1	SAKURA ZAKA MASAHARU FUKUYAMA UNIVERSIK	1 2	NEW	ICH VERMISS' DICH ZLATKO ANGLA IT'S MY LIFE BON JOVI MERCURY	1	NEW	OOPS! I DID IT AGAIN BRITNEY SPEARS .WE	1 2	1 4	CES SOIREES LA YANNICK LATRIBUSCHY AIMER DAMIEN SARGUE & CECILIA CARA BARTEI
2	WAIT AND SEE HIKARU UTAGA TOSHBACHI SECRET OF MY HEART MAI KURAKI GRASTILDIO	3	2	LEB! (BIG BROTHER TITELSONG) CIE 3. GENERATION 9CA	2	1	BOUND 4 DA RELOAD (CASUALTY) OXIDE & NEUTRINO CASTACST HEART OF ASIA WATERGATE POUTIVA	3	3	IF I COULD TURN BACK THE HANDS OF TIME
6	ALIYO YUKI KOYANAGI EASTWEST JAPAN VOQUE AYUMI HAMASAKI JAKE TAAK	4	3	OOPS!I OID IT AGAIN BRITNEY SPEARS JOSES	4	NEW 2 4	TOCA'S MIRACLE FRAGMA POSTINA THE BAD TOUCH BLOODHOUNG GANG OSTEDY	4	2	SEX BOMB TOM JONES FEATURING MOUSSET
8 7	NATENO NAI MICHI 19 VICTOR	s	4	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ 06T21 (M)	S			s	7	MY HEART GOES BOOM (LA DI DA DI) FRENCI AFFAIR INNI
9 5	RAKUEN KEN HIRAI 1000 HDATRU SPITZ POLYDOR	6	5	NEVER BE THE SAME AGAIN MELANIE C WISIN	6 7 8 9	5	THONG SONG SISQO DEP SOULAREACHEY FILL ME IN CRAIG DAVID WEDSTAR ACHILLES HEEL TOPLOADER SOVY ST	6	NEW	PARY LOUIS LATTY Asset Asset Asset
10	HDATRU SPITZ POLYGOR STAY BY MY SIDE MAI KURAKI GUASTLOID NANDA KANDA TAKASHI FUJII ANDROS	8	7	BLA BLA BLA GIGI C'AGOSTINO ZXX MARIA MARIA SANTANA FEATURING THE	9	NEW 8	HE WASH'T MAN ENOUGH TONI BRAXTON LANCE.	7 B	B 6	THE RIDDLE GIGI O'AGOSTINO EMI LUCKY STAR SUPERFUNK VINGIN DESERT ROSE STING & CHEB MAMI POLYCON
10 11 13 15	BOUKYAKU NO SORA SADS TOSHIBA (INI ANATANO KISS WO KAZOEMASYOU YUK!	9	11	PRODUCT G&B ANSTARRICA FREESTYLER BOMFLINK MCS SONY MUSIC MEDIA	10	9	FLOWERS SWEET FEMALE ATTITUDE MILHOWEA	9	10	DESERT ROSE STING & CHEB MAMI POLYCON URIVERIAL LES 3 CLOCHES TINA ARENA COLUMNA
NEW		1D 11	10 8 9	BONGO BONG MANU CHAU WAGH BAYERN DIE TOTEN HOSEN (ASTWEST	11	7	BUGGIN ME TRUE STEPPERS FEATURING DANE	1D 11	s 9 11	TONTON DU BLED 113 SMILLSON AMERICAN PIE MADONNA MANDICANDA
12	MIZUKAGAMI COCCO VICTOR LOVE, DAY AFTER TOMORROW MAI KURAKI GDA	12	12	SHALALA LALA VENGABOYS BREAKIN (MI DESERT ROSE STING & CHES MAMI MOTOR)	12	10	CRAZY LOVE MJ COLE TALKIY JOUG CANDY MANDY MOORE (INC.	12	11 NEW	ELLE, TU J'AIMES HELENE SEGARA ONLANDO
NEW	STUDE	14	13	MEIN STERN AYMAN LASTWEST	14	13 NEW	BLOW YA MIND LOCKTY LOAD PEPPENTOWN DIRTY WATER MADE IN LONDON NO	14	NEW	SAY MY NAME DESTINY'S CHILD COLUMBA
16 NEW	GDING MY UE E SURFACE MERCURY MUSIC	15 16	NEW 14 NEW	THE RIDOLE GIGI D'AGOSTINO 200 SAY MY NAME DESTINY'S CHILD COLUMBIA	16	15	PRIVATE EMDTION RICKY MARTIN FEATURING	15 16 17	NEW 19	NE ME JUGEZ PAS SAWT EL ATLAS SMALISONS 12/0013 MATT SMICLETURINERSAL
17	MY GREATEST MEMORIES TAKAKO UEHARA 1019	17 18	NEW	SUPERGIRL REAMONN VIDON RING OF FIRE H BLOCKX VS. DR. RING-DIN 6PIC	17 18	14	NEVER BE THE SAME AGAIN MELANIE C VIIGIN PER SEMPRE AMORE (FOREVER IN LOVE) LOLLY	18	14	PURE SHORES ALL SAINTS EASTWEST TU ME MANQUES DEPUIS LONGTEMPS SONI
	ALSILIMS	19	17 NEW	THE DARKSICE HYPETRAXX OR HE WASN'T MAN ENOUGH TONI BRAXTON MASSIVE	19	RE	POLYDOR HUST ABOUND THE HILL SASHI MATTERY	19	13	IL Y A TROP DE GENS QUI T'AIMENT HELENE
1 4	VARIOUS ARTISTS PUTTI BEST—KI AO AKA 25116 MISIA MISIA REMIX 2000 LITTLE TOKIO 8MS	4	1	ARIOLA	20	RE	SAY MY NAME DESTINY'S CHILD COLUMBA ALBUMS	20	18	SEGARA COLANGGEASTWEST I WILL LOVE YOU AGAIN LARA FABIAN DRG
	PINOSISE RISIN NEWIX 2000 STRIP TOSHIDATAR	1	NEW	GUAND APES DON'T GIVE ME NAMES BAG KOUN	1	1	MOBY PLAY MUTE	١,	١,	ALBUMS
5 B	VARIOUS ARTISTS THE MOST RELAUNG.—FEEL	2	NEW	SASHA VOLUMES	3	2 4	TOM JONES RELOAD GUT SANTANA SUPERNATURAL ANSTA TONI BRAXTON THE HEAT LANCOMISTA	2 3	3 1 4	SANTANA SUPERNATURAL ANSTAIRMS ETIENNE DAMO CORPS ET ARMES YRIGH SOUNDTRACK POKEMON: THE FIRST MOVIE
6 7	KAZUMASA OOA KOZIN SHUGI ING FLYHOLISE	3	1 3	A-HA MINOR EARTH MAJOR SKY WA TONI BRAXTON THE HEAT AMSTRANCIA	3 4 5	3 5	WESTLIFE WESTLIFF MA		19	
10	JUDY & MARY FRESH EPIC AIKO SAKURA NO IO NO SHITA PONY CANYON	s	1 2	SANTANA SUPERNATURAL AUSTRANCIA CYPRESS HILL SKIEL & BONES COLUMN	6 7	7 12	MOLDKO THINGS TO MAKE AND DO 10HO TRAVIS THE MAN WHO INCREMEDITE ENGELBERT HUMPERDINCK, AT HIS VERY BEST	5	NEW	MOBY PLAY VIRGIN MICHEL JONASZ POLE QUEST DAT LES ENFOIRES LES ENFOIRES EN 2000 IMG.
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1	art that	В	12	ALBUM (IN ENRIQUE IGLESIAS ENRIQUE LINVERSAL	9	8 17	SHANIA TWAIN COME ON OVER MERCURY DR DRF OR DRF2001 ACCESSORY	1	NEW	UNIVERSAL TONI BRAXTON THE HEAT MAG
15	DESTA	10	12	PETER MAFFAY X ARIOLA BOHSE ONKELZ EIN BOSES MARCHEN AUS	11	14	DR. DRE CR. DRE2001 INTERSCORE STING BRAND NEW DAY AND SMANIA TWAIN THE WOMAN IN ME. MERCHIN	9 10	NEW	IV MY PEOPLE CERTIFIE CONFORME IN MY PEO
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SONG SOM NEW VARIOUS ARTISTS MTV NONSTOP HITS IM RENE LIU WATTING FOR YOU HOLD IRELAND (IRMAChart-Track) 05/04/00

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AUSTRIA (Austrian IFP)/Austria Top 40) 05/04/00 ICH MERMISS, DICH OME DIE HOEFTE STREET 2 OOPSI . . . I DID IT AGAIN BRITNEY SPEARS EW JOHEN
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HONG KONG (IFPI Hong Kong Group) 04/27/00

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SWITZERLAND (Media Control Switzerland) 05/14/00 SINCI ES

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THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE ROAD FROM amall screen to singles chart is well-traveled in the U.K., but most second-career singers tend to disad market tance themselves from their television background. Richard Blackwood not only remains true to his day job on his debut single, he raps about it. "Mama Who Da Man?." to be released June 5 in Britain on Fact Wast's Liberting imprint features the south London-born entertainer recounting his adventures on the stand-up comedy circuit and as a TV presenter (he bosts MTV's highest-rated weekend show in the U.K., and his Wednesday night show for Channel 4 attracts 2 million viewers). The track hee a familiar cound as it's based on Junior Giscombe's No. 7 U.K. hit from 1982, "Mama Used To Say"; it was a rare Brit-soul success in the U.S., where it reached No. 2 on Billboard's Hot Soul Singles chart, as it was then called. The co-producer of the new version is none other than Giscombe-who happens to be Blackwood's uncle

PAUL SEXTON

THE FIRST GHANA Music Awards took place April 28 at the National Theater in the West African country's capital of Accra. Highlife star Daddy Lumba oped artist of the year as well as song and album of the year for "Aben Wo Ha (It's Hot Here). Other winners included Akvaeame, whose "Mesan Aba" (I'll Return) won beat song in the hiplife (Ghanaian rap) category, and Western Diamonds, which won best highlife band. Hiplife pioneer Reggie Rockstone won a special Fontomfrom Music Merit Award, while world music/fusionists Osibisa won the Fontomfrom Music Ambassador Award, Rocky Dawuni's "In Ghana" won best reggae song. For the awards, broadcast live on national TV, the general public voted on the nominees after they had been selected by a panel of radio presenters.

AS DENMARK'S D-A-D this month releasea its EMI-Medley album "Everything Glows" across Scandinavia as well as in Portugal and Germany, the group will be hoping for less drama than that which greeted its domestic release. A battalion of riot police rushed to Copenhagen's Nørrebro district on April 13 after reports of rioting. In fact, it was the indie music shop GUF hosting a midnight release party for the D-A-D album. Several hundred fans turned out for promotional giveaways and to buy the CD but got a surprise when the band offered an impromptu gig in Copenhagen's central shopping area. The 11track set, widely hailed as one of the finest rock albums ever to come out of Denmark, was mixed by Jim Scott, who assisted Rick Rubin on Red Hot Chili Peppers albums. The first single, "Everything Glows," jumped in at No. 13

on the cales chart no mean feat for a hard rock band in a dance/pop-dominat-

CHARLES FERRO

U.K. BHANGRA BAND the Sahotas are crossing over in India with the release of their latest album, "Gal Ban Gavee" (We Are In Leve) on india label Times Music. The Sahota brothers, originally from Wolverhampton, near Birmingham-home of the British bbangra movement-had a hit with 1995's "Out Of Time" (IRS Records), which had English and Punjabi lyrics, "Gal Ban Gavee" is released in the U.K. under the title "Brotherhood" (Envy Enter-tainment). Adds Jasmine Malik of Times Music, "We have launched a major promotion for the band, since this is their first Indian release." The band hopes to tour India later in the year. Meanwhile, via their Web site (thesahotas.com), the Sahotas are inviting dancers to audition for a documentary on bhangra music to be filmed in India

NYAY BUILDAN

ALTHOUGH IT IS the World Circuit label that has had the most success with Cuban acts via the Buena Vista Social Club, the U.K.-based Tumi label bas been busily recording Cuban musicians for the past decade, Run by Mo Fini. Tumi releases its 100th album this summer with "The Afro-Cuban All-Stars Present Felix Baloy." The recording, made in Havana at the end of last year, features the voice of the 55-year-old Baloy, formerly a singer with Son 14, Elio Reve, and Adalberto Alvarez, The album was produced by Juan de Marcos Gonzalez, who also worked on "Buena Vista Social Club." "There are over 50.000 musicians in Cuha as good as the Buena Vista participants who hardly ever have the opportunity to share their talent with the outside world." Fini aays. Forthcoming Tumi releases include albums from Hermanos Bravo, Elio Reve, and Candido Fabre. NIGEL WILLIAMSON

SWEDISH ARTISTS are rallying against the country's dubious role as a main European exporter of audiovisual neo-

Nazi propaganda. The domestic nonprofit organization Nu Ar Det Nog Enough Is Enough) has released an album featuring such major-label and indie acts as Thåström, Sahara Hotnights, Blues & V.I.P.'z, Charta 77. and Looptroop. The proceeds from sales of the record "Vi Håller Inte Käften" (We Won't Shut Up) go to the John Hron Foundation. Hron, a 14-year-old Swedish boy of Asian heritage, was assassinated by neo-Nazi supporters in 1997 and remains a symbol for the antiracist movement.

KALR, LOPTHUS

Merchants Marketina RETAILING . DISTRIBUTION . DIRECT SALES . HOME VIDEO . ENTER . ACTIVE . ACCESSORIES

AFIM Convention Focuses On Fighting Internet Piracy

CLEVELAND-The Internet, as

in so many industry conventions during the past few years, was the main topic of conversation when the Assn. for Independent Music (AFIM) met here May 3-7 for its annual convention. Concern over Web piracy dominated the talk. In the keynote address, Mike Dreese, CEO of Boston-based Newbury Comics, noted that



the Web have been outnumbered by those being ripped off by the Internet. He pointed out that the con-

sumer practice of burning CDs appears to be spinning out of control. Next year, he estimated, Newbury Comics will sell 500,000 blank CDs, equivalent to 10% of the chain's album sales.

Dreese decried the industry's slow movement in offering commercial downloads, saying that "the best target customers for selling digital downloads have just spent the last year burning discs for free . . . All this digital piracy

solved, and we will see a lot more of this."

For that reason, he said, "Metallica is greater than Limp Bizkit, because the former is suing Napster for allowing illegal downloads of its music while the latter has teamed up with Napster for a free

During a panel called "Going Digital: Playing By The Rules— Whatever They Are"-moderated by Recording Industry Assn. of America (RIAA) president Hilary Rosen-a debate broke out among the panelists on whether the industry was being aggressive enough in trying to stop piracy. One panel member argued that lawsuits were the wrong way to address the problem, while another said that the RIAA should become more aggressive in filing lawsuits against pirates

For her part, Rosen said that the RIAA is concentrating on those who are "uploading massive amounts of music as opposed to individuals who are downloading. She pointed out that whatever is selling in record stores is general-

ly what the bootleggers target for pirating Initially, that wasn't true: What

was being pirated on the Internet wasn't the hits. But now online

'Digital piracy is the Y2K problem that was not solved. and we will see a lot more of this'

- MIKE DREESE -

piracy is beginning to mirror the physical world. Responding to the panel's debate, Tom Silverman, chairman of Tommy Boy Records, said one

way the music industry can combat Internet piracy is to offer more elaborate packaging. Internet piracy has record companies so concerned that some to prevent unauthorized copying of an album before it comes out according to panelists at a seminar titled "The Lowdown On The Download," moderated by Charly

Prevost, VP of retail marketing and promotion at Liquid Audio. For example, the new matchbox twenty album was available before release only for sampling in oneminute snippets, one panel member pointed out. Another said that a major label had recently shipped advance copies of a recording in analog cassette only. And Prevost said that Liquid Audio is experimenting with ways in which an

advance CD would not be "rippable." For instance, the company might place songs from a forthcoming album on a CD-ROM bundled with

user could only listen to the music on the computer

If the music business sorts out the Internet piracy problems, it should be ready for a brave new world. In fact, Newbury's Dreese titled his keynote address "It's The End Of The World As We Know It." In a secure environment, noted BMI VP of marketing and business development Richard Conlon, the copyright becomes more important than it was in the physical world.

Panelists at Prevost's seminar agreed with Bob Lee, a principal in independent music retailer Face the Music, in that the future would bring multiple business models. In addition to consumers' paying for downloads of songs and albums, he said, the subscription model would also be embraced

Grupo Carso Ups Its Stake In CDnow

Investment Group In Talks With Retailer After Its 1st-Otr. Losses BY BRIAN GARRITY suspended coverage of the company \$22 million" total per quarter and on May 3, citing "what appears to be an impending acquisition of CDnow." Allen & Co., the company's investment adviser, reportedly has received

24 inquiries from interested parties.

With only six months' worth of eash

to stay affoat on its own, the company

needs to do something soon, Martin

notes. CDnow-which previously

stated that, barring a new infusion of

cash, it has enough money to keep its

CDNOW

doors open only through Septem-

ber-reports \$38.8 million in avail-

able cash at the end of the quarter. But CDnow CEO Jason Olim calls

his company's cash woes "completely

unrelated" to its position in the online

music retail market, "Our cash posi-

NEW YORK-Grupo Carso, a holding company controlled by the Slim fami ly, one of Mexico's wealthiest, disclosed on May 5 it has increased its stake in CDnow Inc. to 9.2% and is currently engaged in discussions with the Fort Washington, Pa.-based online music retailer regarding a "possible additional investment in the company," according to documents filed with the Securities and Exchange Commission.

The disclosure came just days after CDnow announced in its first-quarter earnings report that it expects to have a buyer or new strategic investor in place by the end of June.

The investment group, which is headed by billionaire Carlos Slim Helu, has purchased more than 50,000 shares in CDnow during the past two months at prices between \$3.83 and \$8.27 each. Slim and other members of his family have spent a total of \$52.8 million acquiring 3.025 million shares in the past year. The family reportedly previously held a 6.7% stake in

However, the Grupo Carso filing said that the amount, form, or timing of any additional investment has not been determined. In addition, CDnow, investment or menger transaction with a number of parties and expect to contime holding discussions with a number of parties."

while acknowledging talks with Grupo Carso, cautioned in a statement that we have held discussions regarding an

tion is the result of a terminated merger [with Columbia House], and it is a problem which we expect to solve by the end of this quarter," he Olim declines comment on the nature of any deal the company plans to strike in the coming months.

The net loss for the three months that ended March 31 increased to \$37.8 million, or \$1.23 per share, from \$19.1 million, or 96 cents per share, in the first quarter last year. Revenue rose 99% to \$43.6 million from \$21.9 million. In the meantime, CDnow says it. plans to trim operating expenses by more than \$12 million to "less than reduce customer acquisition costs by 50% to below \$20 per customer by cutting back on coupon programs as well as on television and radio adver-

CDnow also decided during the quarter to discontinue its Cosmic Music Network—an unsigned-artist community launched in the fourth quarter-as part of its plan to cut The company says it expects to

reach profitability by the fourth quarter of 2002 Excluding special items related to

mergers and acquisitions, CDnow's first-quarter net loss was \$28.2 million. or 92 cents per share. Wall Street analysts were forecasting a loss of 88 cents. The company attributes the discrepancy to its new operating plan, which was announced after the can cellation of the merger deal with the Columbia House record club, It also cites an extra \$2.4 million in fulfillment costs, caused by a higher-than-anticipated response to a promotion with Pizza Hut.

Advertising revenue during the quarter totaled \$3 million, compared with \$3.4 million in the fourth quarter and \$897,000 in the first quarter of 1999. The company also says it added 440,000 new customers during the period, for a total of 3.7 million people who have made purchases

from CDnow

Shares in CDnow fell more than 13% after the first-quarter results were announced to \$3.63. Their 52week high is \$23,26.

Disney Records Taraets Tweens With 4 Titles

CHICAGO—Wait Disney Records has

launched a massive tween-targeted marketing campaign to promote the launch of its newest release, "La Vida Mickey. The May 9 release features a re-

make of "Mambo No. 5 (A Little Bit Of . . .)," titled "Disney Mambo No. 5," by the original hit's artist, Lou

Roge Also involved in the campaign are three previously released label titles, "Mouse House Dance Mixes" (which came out in February), "Radio Disney Kid Jams," and "Radio Disnev Jams Vol. 2."

Disney has joined forces with Welch's for the beverage company's first-ever music label promotion in a campaign that involves an instantwin sweepstakes, a free sampler CD, and a mail-in rebate.

scope as this, while common with major children's video titles, are unusual in kids' audio.

We market our business as a branded entertainment product, just as the video business does, notes Mike Bessolo, senior VP of

ney Records. "We have a lot of audio product for 2- to 5year-olds," says Bessolo, but we also have product that appeals to tweens-6- to 11-yearolds. It features marquee artists that are popular with older kids."
"La Vida Mickey" is a collection

marketing for Walt Dis-

of Latin/pop tunes that includes tracks from MDO and new Disney artist Myra. 'In the heritage of Mickey Mouse

doing contemporary music from nent. Rob Martin, an analyst with (Continued on next page) Friedman, Billings, Ramsey & Co.,

Still, some sort of deal seems immiwww.billboard.com

BILLBOARD MAY 20, 2000

newsline

SIMITAR ENTERTAINMENT, an independent music and video company, has filed for Chapter II bankrupter protection. In documents filed April 19 in U.S. Bankruptey Court in Minneapies, the Majele Pain, Minn-based company listed assets of \$10.6 million and liabilities of \$25.5 million. Simitar filed its petition as week after New Hope, Minn-based Navarre Corp. announced that it had terminated talks to purchase the company (Bill-boardBallein, April 13).

MUSMUNDO.COM, an online music retail site based in Argentina, is looking to establish a presence in the U.S. and plans an initial public offering on the Nassdag exchange after September, according to a published report. Musimmado reportedly plans to use the proceeds of the offering to expand into the online retail market for Latin music in Argentina, Ohlio, Brazil, Miccico, and the U.S. The company has not yet filed a registration statement with the Securities and Eventuer Commission.

STARMEDIA NETWORK, the Internet company for Spanish- and Portuguesespeaking audiences, will sponsor Santana's North American tour. The first leg of the tour begins July 20 in West Palm Beach, Pia, and runs through Aug. 22. Dates through Aug. 16 will be opened by Macy Gray; Everlast will complete the leg.

CVPELIAMES, a provider of E-basiness information, has received \$24.5 mills in senture capital financing. The privaley held Artifactor, Na-bassed company provides a proprietary search-and-analysis technology. NeStagien, that can be used for copyright enforcement on the Internet. Clients include the Recording Industry Assn. of America, which uses the technology to leadingly stem with larges MP3 archives, and ASCAP, which identifies sites where made by members is being streamed. The company also made to the company also the company and the

BEST BUY, as expected, says that it will enter the New York market with 15 new stores in New York and New Jersey set to open later this year (Billboard, Aug. 28, 1999).

TICKETMASTER ONLINE-CITYSEARCH is tearning with NeoPoint to offer Internet-enabled mobile-phone users access to Ticketmaster.com using Neo-Point's myAladdin.com location-based wireless portal service.

CO WAREHOUSE reports a first-quarter net loss of \$217,373, or 6 cents per share, compared with a net profit of \$63,000, or 2 cents a share, a year ago. Total revenue for the first quarter increased more than 29%, to \$8.4 miltion from \$6.5 million in the first quarter of 1999.



MUSICLAND STORES says comparable-store sales increased 17% for the four weeks ended April 29. Comparable-store sales for the mall stores division (Sam Goody and Suncoast Motion Picture Company) increased 18.6% in April, while comparable-store sales for the suncerstores division are superiorated by the suncerstores division.

(Media Paya and On Cuo Increased 14%, Masickand vice chairmana/Cib/ Shitch A Benson credit the again to the late Easter season combined with strong sales of "Star Ward Epitode I.—The Phanton Memore" and gains in electronics, DNA CD asiles. During the four-week period, the company's total sales increased 18%, to \$30.04 million from \$110.5 million for the property of the company of the company of the company of the company's total sales increased 18%, to \$30.04 million from \$110.5 million for In Agril Euroseased 17% to \$43.3 million, vs. \$72.1 million as year ago, and total sales for the supernotroes division increased 20.1% to \$40.1 million, vs. \$83.4 million last year.

AMPLIFIED.COM, the online fulfillment service provider, is tearning with Jive Records to offer Internet retailers a full-length remix stream of the Brit-ney Spears single "Oogst... I Did It Again." Amplified is also offering suipces from the new album of the same name and behind the scenes video fortage, in both the WindowsMedia and RealAudio formats.

BLOCKUSTER has entered into a joint marketing agreement with satellite broadcaster Direct'V to create a co-branded pay-per-view service on Direct'V Beginning in the third quarter of this year, Blockbuster will promote and sell Direct'V Systems in Blockbuster stores. Blockbuster reportedly will get a cut of the pay-per-view revenue from the joint channels and receive financial incentives from Blockbuster-related Direct'V sales and emberriations.

JUPITER COMMUNICATIONS estimates that the commercial E-mail market will soar to an estimated \$7.3 billion in 2005 from \$164 million in 1999, cannibalizing direct-mail revenue by 13%.

DISNEY RECORDS

(Continued from preceding page) disco to rap, now Mickey's got the Latin beat," says Bessolo. Both volumes of "Radio Disney

Jams" feature top 40 hit acts like Backstreet Boys, Britney Spears, and Christina Aguilera; "Vol. 2." released in February, has been No. 1 since its March 18 Top Kid Audio chart debut.

"Mouse House Dance Mixes" consists of "great dance mixes of classic Disney songs," according to

The Welch's promotion runs May through August and involves Welch's Grape and Strawberry Sparkling Soda 12-packs and 2-libottles. By looking behind the labels of specially marked Welch's soda products, consumers can win one of five grand prizes or one of 25 first mrizes.

The grand prize is a trip to Hollywood to "be a recording star for a day." Winners will be able to record a song at the Walt Disney Studios with Grammy-winning producer Ted Kryezko ("The Lion King Read-Along"). A studio tour and hunch are included in the day as well as a meet-and-greet with Radio Disney Dis.

The first prize consists of a Wali Disney Records 50-CD music library.

A national free-standing insercontaining details of the promotior was scheduled to drop Sunday (14 in Los Angeles, Boston, Detroit Minneapolis, and Salt Lake City Point-of-purchase advertising in grocery stores is another major compopent of the promotion, says Bessolo

"Welch's has never done a com prehensive, multifaceted, enter tainment-driven program," say! Bessolo. "We'd talked about part nering in the past, but we'd never found a way to do it. Now, we haw the right product to make the pro motion go." Another integral element in the

marketing campaign is the custom sampler CD, which consumers can receive by mailing one Welch's proof-of-purchase along with \$1 to cover shipping and handling. There are two versions of the sampler, one for Welch's grape soda and one for its strawberry soda. Each contains three different songs, one track its strawberry soda. Each contains three different songs, one track "Radio Disney Jams," and "Mouse "Radio Disney Jams," and "Mouse House Dance Mixes."
"We're advertising the retail

availability of the four albums on the back of each sampler CD," says Bessolo. "Also, the samplers include a Disney Club Blast special Web site address, with one-month trial membership, exclusive to Welcb's consumers.

"We wanted a way for kids to taste these Disney albums and then go back to retail to purchase them," adds Bessolo. "We wanted to do a promotion that really supported retail. The rebate achieves that

promotion that really supported retail. The rebate achieves that objective as well."
To receive the \$2 by mail, consumers must send in a proof of purchase for any of the featured Billboard.

Top Music Videos

•	U	μ	INIUDIO MIUCO	U-	
S WEEK	T WEEK	S. ON CHART	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS IN SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY TITLE, Lable	Sourciouré Sourciouré Principal Performers	Supported
THIS	UAST	WKS	TITLE, Lable Distributing Label, Catalog Number	Performers	3
1	1	2	MEMPHIS HOMECOMING Soong Mouve Video Overdard Del Group 44397	Bill & Glona Galther	29.9
2	2	2	OH, MY GLORY Spring House Video Chardent Dist. Group 44.396	Bill & Glone Geither	29 1
3	4	18	DEATH ROW UNCUT Death Row Verbura Distribution (6200	2 Pac/Snoop Doggy Dogg	131
4	6	24	TIME OUT WITH BRITNEY SPEARS A' Jing/Zomba Video 41651-3	Britney Spears	199
5	3	2	SILVER & GOLD Warner Reprise Video 3-38521	Neit Young	13.1
6	9	216	HELL FREEZES OVER &* Geffen Home Video Universal Music & Video Dot. 19548	Eagles	241
7	7	26	WELCOME TO OUR NEIGHBORHOOD ▲ Roadrumer Video 981	Stiplinot	99
8	8	78	'N THE MIX WITH 'N SYNC A' ENG Video 65000	'N Sync	151
9	10	25	LISTENER SUPPORTED & BMG Video 65015	Dave Matthews Band	151
10	11	54	HOMECOMING-LIVE IN ORLANDO ▲* Jiw/Zomba Video 41675-3	Backstreet Boys	15 5
11	16	52	LIVE A* USA Horse Entertainment 45059955	Shania Twain	151
12	5	12	GOOD NEWS Spring House Video Chardent Dist. Group 44380	Sitt & Gloria Gaither	29 1
13	18	26	COME ON OVER: VIOEO COLLECTION USA Home Entertainment 44005/951	Sharka Twam	12 !
14	13	101	ALL ACCESS VIDEO &* Jve/Zombs Video 41569-3	Backstront Boys	15 5
15	15	24	S & M A Delto Entertierment 40218-3	Metallica	15 :
16	12	21	THE GENIE GETS HER WISH A	Ohrotina Aguilera	19 5
17	17	25	LIVE IN CONCERT HBO Home Video Warner Music Vision 91683	Oher	15 :
18	21	73	CUNNING STUNTS &* Dakes Entertainment 40202	Metallica	341
19	20	22	WOODSTOCK 99 Hybrid/Epic Music Video Sony Music Entertainment 50007	Various Artists	191
20	19	26	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19 9
21	14	22	URETHRA CHRONICLES MCA Music Video Universal Music & Video Det 53830	Blink-182	14:
22	23	139	THE DANCE A Warner Reprise Video 3-38486	Fleetwood Mac	19:
23	22	22	MARIAH #1"S Sony Munic Video Columbia Music Video 50195	Mariah Corey	141
24	26	21	RICKY MARTIN LIVE!-ONE NIGHT ONLY ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.5
25	25	69	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment \$474	Bee Gees	15:
26	35	2	ELVIS-ALOHA FROM HAWAII (DVD) Warner/Ision Entertainment Warner Home Video 54086	Elvis Presiey	24:
27	RE-E	NTRY	VH1 DIVAS LIVE/99 (DVD)	Whitney Houston, Cher, Tine Turner, Srandy	24 5
28	30	30	MIRRORDALL & BMS Video 15740	Sarah McLachlan	245
29	24	25	A FAREWELL CELEBRATION Spring House Video Chordent Dist. Group 44379	The Cathedrals	291
30	27	215	LIVE FROM AUSTIN, TEXAS & Epic Music Wideo Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	191
31	32	25	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Receive Video 3-38510	Enc Clapton	19
32	38	75	NIGHT OUT WITH THE BACKSTREET BOYS A June 20mbs Video 41667	Backstreet Boys	19.5
33	31	31	THE OFFICIAL VIDEO COLLECTION A	Ricky Martin	141
34	29	115	RAGE AGAINST THE MACHINE A'	Rage Against The Machine	191
35	RE-E	NTRY	LIVE AT THE BEACON THEATRE	James Taylor	19:
36	-	RTRY	KENNEDY CENTER HOMECOMING	SVII & Gloria Gaithar And	29.5
	28	46	Spring House Video Chardert Diet. Group 42902 FAMILY VALUES TOUR '98 & Epic Music Video Sony Music Entertainment 50188	Their Hornecorning Friends Various Artists	191
37					-
37	-	MIRY	AROUND THE WORLD	Mariah Carey	
_	-	MTRY 57	ANOUND THE WORLD Columbia Music Video Sony Music Entertainment 50164 BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Irrage Entertainment 4734	Marah Carey The Rolling Stones	191

O RIAA gold cert, for sales of 25,000 withs for video singles. ● RIAA gold cert for sales of 50,000 with for 5 or IF videos: △ RIAA platinum cert. for sales of 50,000 with for video singles, a RIAA platinum cert. for sales of 50,000 with 5 or video singles, a RIAA platinum cert. for 50,000 with for 55 or 6 or IF videos certified grier to Agril 1, 1991. ● RIAA platinum cert. for 50,000 with for 5F or IF videos certified grier to Agril 1, 1991. ● RIAA platinum cert. for 50,000 with for 5F or IF videos certified grier to Agril 1, 1991. ● CRO. Biblioact/SPI Commitmentations.

BILLBOARD MAY 20, 2000

alhume

ALL HANDS ON THE RAD ONE

AFIM Confab: Turnout Drops, Newbury CED Gives Warnings, Consumers Speak Out

OHIO DAZE: Our apologies to Ian Hunter, who wrote the song "Cleveland Rocks"; Drew Carey, who uses the tune as his TV theme; and the Assn. for Independent Music (AFIM), which took the title as the slogan for its 2000 convention.

But the town simply did not rock during AFIM's May 3-7 con-Registration was visibly down

during the show at the Renaissance Cleveland Hotel: even the May 3 crash courses for new labels appeared less well-attended than in recent years. The number of trade show exhibitors looked diminished as well. While every indie distributor of note put in an appearance, the label and retail presences were comparatively meager; of the latter, Borders, Hastings, and Newbury Comics were the best-represented chains, with various indepen dent coalition stores taking up the clark as nonal

The atmosphere at the show reflected the generally transitional nature of the business these days. In the halls and in panel rooms, there was much talk of new technologies, the growth of the Internet as a sales conduit. and the future of the brick-andmortar business. Many in attendance appeared to be quietly mulling their place in a confusing. evolutionary industry (see story, page 1.) One gentleman who was

mulling nothing quietly was keynote speaker Mike Dreese. Utilizing a combination of charts, figures, and anecdotal evidence. Newbury Comics CEO unloaded on the state of the busi ness in a manic, gloom-laden, and frequently hilarious address titled "It's The End Of The World As We Know It!"

Dreese opened by noting that as far as the investment community was concerned, the music industry is a bad bet. He pointed out that even though Musicland recently reported record sales and profits, its stock has slumped from \$12 to \$7.50 in the past 52 weeks. "Wall Street's saying, 'So what?' " he noted.

Web-related music stocks fared no better, as graphs delincating the one-year plunge of such firms as CDnow (\$21 to \$4), EMusic (\$28 to \$3), and Liquid Audio (\$49) to \$15) showed, "These are the guys who are inheriting the universe." Dreese said drily.

Dreese depicted the Web-oriented music economy as an ongoing money-mad nightmare. "Greed is making everybody crazy in the head," he exclaimed, adding, "Nobody I've ever met started a Web company for the passion of the product or the pure love of the work. All that matters



bu Chris Morris

is the exit strategy.

Dreese said that Web economies are essentially eliminating profitability from the busi-

ness. He pointed to the fact that free downloads, Napster (a "great idea" that "can't be killed"), and the increasing availability of CD burners and cheap burn-it-yourself software are turning consumers away from paying for their music In one of several droll "equa-

tions," Dreese posited, "10,000 disc burners + \$1.00 blank discs + DSL lines + cable modems + MP3 files = \$0.00 cash flow for intellectual property rights." In the current environment.

everybody is giving everything away, Dreese said. He offered a story about using Kozmo,com to order a new CD and a couple of cans of Pringles potato chips during a Newbury staff meeting. Not only does the online service undersell conventional retail competitors by a couple of bucks, but, he added, "we get to eat potato chips for free. This doesn't make any sense."

If these things continue, Dreese predicted, two of the top 10 retail accounts will go bankrupt within 18 months; he pointed out that three of the top retail accounts had lease obligations totaling \$2.1 billion over the next 10 years. He also predicted that more than two of the top 10 Web music companies will go hankrupt over intellectual property or patent infringement suits in the next 18 months

Nonetheless, Dreese said, the independents will survive, due to lower overhead and a closer proximity to the customer and the artist. And also because "the over-processed product [that] consolidation is creating will bore consumers to death."

THE CONSUMERS themselves were heard from at a terrific May 6 panel that ended up serving as a climactic exclamation point for the convention.

"Meet The Mythical Consumer," co-moderated by Nina Easton of 404 Music Group/MDI Distribution and Amy Dorfman of Newbury Comics, brought together 10 Cleveland-area consumers for a round-table discussion. The panel of six women and four men, ranging in age from 21 to 46, were peppered with questions by Easton, Dorfman, and members of a curious and rapt andiance of retailers and label operators

These record shoppers bought their music from the full range of stores, from mall operations and big-box outlets (where "you don't always find what you're looking for," according to one panelist) to cutting-edge indie stores.

One thing that seemed to bond all the panelists was their extreme cost-sensitivity. Almost everyone indicated they believed the cost of front-line CDs was too



high. Half of them said they had bought used product in the past six months. Some said they shopped online for a bargain.

You might be able to sell a thousand CDs a day if they were more affordable, rather than 500." one panelist said

Most of those in the room must have been cheered by what they heard concerning attitudes regarding the Web and new technologies. None of those on the panel said they downloaded music, and some said they were suspicious of Napster, "I don't think it's right," said one. "The copyright law is there for a reason." Another said, "I don't like [Napster], because I think it's wrong,

they owned a CD burner, either. The panelists all appeared to like the extras that factory-made CDs offer, "I like the new plastic case." one woman said. "I like the picture of the artist, especially if they like Ricky Martin . . . I like

to know the words *

Several of the panelists indicated they would pay more for a CD if such extras as video footage enhanced the package.

ment, all of the panelists said they had been made to feel stupid by a store employee or clerk on some occasion. They also said they longed for as much information as possible on the retail level. "It seems like the smaller retail

shops are more knowledgeable about the music they carry . . . and about music in general," one panelist said.

While anyone who attended the nanel would have reason to be cheered by the attitudes of the music-active panelists, it was apparent to Declarations of Independents that, from the sound of things, some music professionals may not be spending enough time listening to their clientele.

Top Independent Albums

Billboard.

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DANCE HITS SHEEP MIX 2000

STAGE ONE

Merchants & Marketing

CANADIAN ACTS STRUGGLE TO FIND SALES CHART SUCCESS

(Continued from page 85) ident of EMI Music Canada, "It's a coincidence of release cycles. There are now more new and developing artists from all the labels charting."

However, another school of thought is exemplified by Andrew Flynn, music editor of national news service Canadian Press. He argues that there is a lack of top-caliber, home-grown acts evolving. "There's nobody of Sarah McLachlan's raw talent out there now," he says. "I

blame A&R." Canadian A&R has substantially shifted in the past three years from being a rock-based A&R system to fully embracing mainstream pop. This has been neither quick nor easy. As late as last year, mainstream pop was still being ignored in some quarters, largely due to some labels having rosters top-

heavy with heritage acts. This changeover of Canada's talent pool is underscored by the lessening chart visibility of such veter-an highfliers as Tom Cochrane, Crash Test Dummies, Colin James, the Cowboy Junkies, and the Jeff Healey Band and country-styled acts Charlie Major, George Fox, and the Rankin Family (now split up). These acts dominated Canadian music five years ago.

Between 1995 to 1999, a lot of Canadian artists were in the maturing part of their career," notes Len-

instore operations across the USA. \$185

'We're all in the same boat coming out with new acts. We now

have to build careers, and that's going to take time'

- GARRY NEWMAN -

nox. "At the same time, Canadian labels were not sufficiently replenishing the talent pool until early 1998, because there wasn't an overt

genre shift to pop."

He adds, "We now have a Soul Decision debut album nearing gold [50,000 units], and we will have a double-platinum [200,000 units] album shortly with the Matthew Good Rand

The first quarter of 2000 was marked by major-label debut releases by such pop acts as Soul Decision, MacMaster & James, Roberta Michel, Jay Englishman, and Jason Mitchell; country singer Amanda Stott; rock band Jet Set Satellite: and rapper Choclair. Upcoming are label debut releases by pop acts Joèe, BTB4, Ricky J, and Staggered Crossing; folk-styled Maren Ord and Tegan & Sara; punk band SUM 41; and country singer Adam Gregory.

'We're all in the same boat coming out with new acts," says Newman. "We now have to build careers, and that's going to take time. Their albums are not going to immediately show up in the top 150."

Lisa Zbitnew, president of BMG Music Canada, emphasizes that Canadian executives must concentrate their A&R strategies with an eye to a global vision.

"It will take some time before MacMaster & James scan 20,000 records a week in Canada," she says, "However, their debut album will likely see releases in 20 territories around the world. Pop music is very transportable."

Flynn, however, blasts Canadian labels' A&R shift toward the U.S.influenced mainstream. "They shouldn't care about pop music," he says. "The musical foundation of this country is Neil Young and the Tragically Hip. Both have immense talent and worked differently from what is done in the United States.

Zbitnew counters that "American label executives aren't currently looking at artist development. They are looking for the next big pop hit. Where are you going to take a big rock act if the U.S. doesn't take it? However, with the breakthroughs of artists like Macy Gray and Christina Aguilera, there's obviously still opportunities to crack through the pop fodder in the U.S. But it's not

PLATINUM PROOF (Continued from page 86)

Particularly strong markets for the live set were the Germany/Switzerland/Austria region, plus Holland, Italy, and France, "The territories who were very committed (to the albuml benefited hugely," says Uren, singling out sales of 140,000 units in Portugal.

Guano Apes may be the least recognized name in the April Platinum Europe honors, but support for the band has grown rapidly since "Proud Like A God," its debut album, emerged 21/2 years ago. On its Web site, the band says that the album's success "exceeded all our expectations [and] took us on many, many fantastic con-certs and festivals all over Europe, from Finland to Croatia and Portugal to Hungary."

"God" was released in the U.S. by RCA in September 1999 and has reached sales there of 80,000. according to SoundScan. The album's certification also coincides happily with the May 2 European release of the band's follow-up album, "Don't Give Me Names," which features the leadoff single "Big In Japan," an interpretation of countrymen Alphaville's international hit from 1984.

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BILLBOARD MAY 20, 2000 www.billboard.com

Labels' Actions Could Hurt Business In The Long Run

WHILE MANY Internet proponents—whether they be at labels, at doctoom companies, or in the business press—see the emergence of a digital distribution business model for the music business model for the music business, it is becoming increasingly clear to people who really understand what is bappening that the music industry will operate with a hybrid business model—one that takes into account what is happening in the digital work is

world.

Now, there is no doubt that the majors have deliberated much over how the digital world will—or from their point of view, should—unfold, in fact, the majors! long-term thinking apparently is so well thought out the other segments of the industry accuse them of playing hide-the ball when it comes to key lnternet issues.

well as in the brick-and-mortar

But one place where the majors appear to be falling down in their thinking is the role that brickand-mortar will play in the hybrid world. Executives at the big chains say they are unhappy with the majors' plans to divide up the pie in the digital world. Three of the five majors appear to be leaning toward the agency model, where the label sets the price to the consumer and thus the profit margin to the retailer. Already, Sony Music Distribution is offering singles for download, allowing E-tailers a 20% gross margin, a portion that many merchants consider inadequate. And merchants are afraid that other labels will offer a similar gross margin.

In the coming world, retailers will be facing a double whammy. First, most labels say that they will sell directly to the consumer in addition to reaching shoppers through E-tailers, so no matter

how much the pile grows, it is likely that the labels eventually will be cannibalizing sales from retail. Also, retail ere fear that one day down

loading itself could begin to cannibalize brickand-mortar sales. In either scenarlo, the retailer is left with shrinking profits to deal with the fixed costs of running operations in both the physical world and the digital world.

Label executives who don't understand retail—and who (unrealistically) think a day will come when they ean completely bypass merchants and sell directly to consumers—no doubt are not worried about what will happen to music retail. But those label executives who understand that we will be living in a hybrid world for a long time to come their actions in dividing up the bejow will come back to haunt them down the line. Let me remind all that in 1983 the industry was faced with a similar debate when the CD was introduced.

At that time, the labels acted greedily and took margin away from retailers, leaving the retailers with a 35%-36% gross margin as opposed to the 41%-42% margin that merchants enjoyed from vinyl and tape.

Ten years later the majors would begin to pay for that decision, when retail underwent consolidation and restructuring. Of course, those don't understand retail

that don't understand retail believe that the upheaval it underwent in the mid-'90s was all due to the merchants' sins of overbuilding and taking on too much debt. But the real roots of the retail troubles were due to the shift in the early '90s away from the higher-profit margin cassette to the lower-margin CD, coupled with a price war led by the consumer electronics chains, all of which was underwritten by the majors in the form of cooperative advertising funds. So in the mid-'90s, when retail-

So in the mid-90s, when retailers began having trouble paying their bills, when merchants lessened their commitment to classical and stopped paying attention to deep catalog sales, when returns started mounting, and when retail wouldn't support developing artists, the labels were reaping what they'd sown in 1983.

At that time, as the labels began to feel retail's pain, they finally reacted and strengthened minimum-advertised-price policies, which helped stabilize the retail sector.

But not before the labels were left with a lasting legacy from their 1983 decision and the retail troubles of the '09s—the high price they pay in the form of cooperative advertising funds to price and position albums in brick and-mortar stores. Labels complain about this cost all the time, but they conveniently forget that their actions brought it

In fact, the labels believe that the digital download will finally allow them to circumvent retail and avoid the high costs of marketing through brick-and-mortar stores. But that view doesn't take into account that the future will be a hybrid world.

So, as it did in 1983, the industry once again is debatting how to split up the pie for a new configuration, the digital download. Let me remind all executives involved industry's best interest to have a healthy retail account base. And mark my words: If the labels are too stingy with retail profit margins this time, somehow, some way, it will come back to blie them in the ass somewhere down the



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'Powerpuff Girls' Soundtrack Set Boasts Alternative Acts

SUGAR & SPICE & CHEMI-CAL X: It comes as no surprise that one of the most wildly original animated series on television, the Cartoon Network's "The Powerpuff Girls," has inspired a unique soundtrack

alhum. "The Powerpuff Girls: Heroes & Villains," which streets July 18 on Rhino Records, features a who's who of alternative acts both established and new, including David Byrne, Devo, Frank Black, Shonen Knife, Apples In Stereo, Optiganally Yours, Komeda, Cornellus, the Sugarplastic, Dressy Bessie, and, of course. Bis. the British hand that wrote and performed the

TV show's end-title theme. Rhino and the Cartoon Network are joining forces to promote the alhum, which will be pushed not only to the cable channel's core audience of 6- to

11-year-olds hut also to the many teen and adult Powerpuff fans. "[The lineup] fits well with Cartoon Network's audience, one-third of which is 18-plus, says Jamie Porges, VP of off-

XECUTIVE

URNTABLE

HOME VIDEO, Susan Johnston is

director of national account sales.

Mich. He is also executive VP

VP of finance and administra-

tion in New York, Red Distribution also

names Maria Shatz VP of interna-

tional marketing in New York, They were, respectively, VP of business and

legal affairs, VP of finance and admin-

istration, and international marketing

NEW MEDIA. Robin Harper is named

senior VP of marketing for Mondo

Media in New York. She was VP of

marketing for Ninth House Network.

Cameron Sears is named director

director at Push Records.

COOPERMAN

MHNISTON



bu Moira McCormick

channel commerce for the Car-

toon Network. The Powerpuff Girls are three kindergartners-Blossom, Bubbles, and Buttercup-who also happen to be superheroes. On a daily basis, they battle monsters, mutants, and other evils in their otherwise generic hometown, Townsville. Their motto is "Saving the world before bed-

time ! They were created in a lah hy kindly Professor Utonium, who, while mixing up a standard hatch of sugar and spice and everything nice, accidentally got some Chemical X into the brew. The three anime-influenced moppets' huge eyes and doll-like appearance make them seem thoroughly innocent and adorahle—and they are—hut they also kick serious monster butt.

"We'd heen talking about doing a Powerpuff Girls album for quite a while with the series' creator, Craig McCracken. says Mike Engstrom, director of marketing for Kid Rhino, which is working with Rhino proper in marketing "Heroes & Villains."

"The Bis song had appeared on last year's Cartoon Network compilation 'Cartoon Medley,' and it was obviously the breakout track," he says.

named VP of marketing and market development for Columbia TriStar "Craig's a fan of Bis, which is how they ended up doing the end-titles song," notes Porges. Home Video in Culver City, Calif. She was executive director of marketing for Columbia TriStar Home Video Cana. "When hrainstorming ideas for the full alhum, we thought, John Patton is promoted to direc-'What else can we do along these tor of sales, retail distribution, for Winlines? Let's think big.' We asked Star Home Video in New York. He was Craig what other bands he liked and drafted a hit list. Much to our delight, just ahout every-body we asked wanted to do it."

DISTRIBUTION. Peter Cline is promoted to COO for Handleman Co. in Troy. The story arc of "Heroes & Villains," in which each track Red Distribution promotes Jim furthers a central plot, was Cooperman to senior VP of business devised by McCracken and legal affairs and Mitchell Wolk to

"Craig wanted it to be a sonic Powerpuff Girls adventure savs Engstrom, "He gave each hand an assignment regarding which part of the story their song would illustrate. Porges says McCracken

offered each act a set of "broad parameters" and let them he creative within them. Next step, says Porges, was to secure the alhum's producers, Mark Mothershaugh and Bob Casale of Devo. The finished product begins with the show's standard spoken intro, followed by an instrumental "The Powerpuff Girls (Main Theme)."

Devo's "Go Monkey Go" introduces simian archvillain Moio Jojo, who proceeds to wreak havoc on Townsville. Next is Black's "Pray For The Girls," followed by Apples In Stereo's "Signal In The Sky," in which, says Engstrom, "the girls are called to action."

Optiganally Yours does a portrait of Townsville's comically hopeless mayor, "Walk And Chew Gum," and then come three tracks, each based on one of the Powerpuffs. Shonen Knife's "Buttercup (I'm A Super Girl)" portrays the feistiest of the trio; Komeda's "B.L.O.S.S.O.M" pays tribute to the Powerpuffs' leader; and Dressy Bessy's "Buhhles" characterizes the ultra-innocent haby of the hunch

Bis, the Sugarplastic, and Cornelius capture the climactic hattles in "Fight The Power," "Don't Look Down," and "The Fight," respectively. On Byrne's track, "Buttercup, Blossom, & Bubbles Say," the girls reign triumphant, and the album officially ends with Bis' "The Powerpuff Girls (End Theme)." Also appearing is a hidden track, lounge act Marty & Elayne's "Love Makes The World Go

Cartoon Network have been working on the marketing plan since last Fehruary's Toy Fair. The Cartoon Network will, of course, supply plenty of on-air

promotional support, including "Powerpuff Girls image spots, to keep building the brand," Engstrom says.

The Girls' presence will he felt at an ongoing series of special events as well. Engstrom says that at a recent Boarding for Breast Cancer fund-raiser at Lake Tahoe, 30-foot Powerpuff Girls figures decorated the ski slopes, and vinvl stickers with album information on their peeloff backing were given out. Powerpuff Girls videos were also shown in the competitors' area. says Engstrom

'In May, we started working with Warner Bros,' and Cartoon Network's consumer products divisions," says Engstrom. "The next two Powerpuff Girls videos [on Warner Home Video] street May 30, and we've got a trailer promoting the soundtrack on them, as well as a panel in the value hook that's in-packed in each video."

An electronic press kit was to begin filming May 8, featuring Devo, the Sugarplastic, and other acts finishing their tracks, as well as interviews with McCracken

Print, TV, and radio ads are also in the works, as well as copious online promotions. As for radio, "we'll give Radio Disney a track to start things off and then

radio in August, before school starts again," says Engstrom. Emphasis tracks, he says, will mostly likely he those by Bis. Devo. Shonen Knife, and Apples

The Powerpuff Girls will also be involved in a Cartoon Network tour, called Cartoon Cartoons from June through August, says Engstrom, and the Cartoon Network will be doing a

"Powerpuff Power-Stuff" giveaway on air in August. As for retail, "we're doing great P-O-P, such as pulls, stick-

ers, samplers, cels, huttons-all

noting that "Heroes & Villains will be available in three configurations: CD jewel box, Norelco cassette box, and, for kids' specialty stores, hlister

"We'll be cross-promoting with other Powerpuff licensees as well," he adds, "including Trendmasters, who do key chains and plush; Bay Area Multimedia, who do the Game Boy game; Golden Books and Scholastic Inc., who do the books; Jerry Leigh clothing;

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of label relations for garageband.com in San Francisco. Sears was president of Grateful Dead Productions. BILLBOARD MAY 20, 2000

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MERCHANIS &

Two You-Chaose Sites Test Bounds Of E-Commerce

Imix Previews Customized DVDs. Musicmaker Testing TV Sales Market

This issue's column was prepared by Marilyn A. Gillen.

WHILE MANY EYES are trained on the horizon, where the vague outline of a profitable digital-download model can now be gleaned if you squint just so, one of the Web's two leading brands for custom compilations is growing its business around the concept that a hunger for physical media-of all shapes and sizesisn't going anywhere any time soon.

Nor, apparently, is the appetite for assemble-vour-own products, according to Soundata, the research arm of SoundScan. During a panel last year in which consumers were saked shout their use of and interest in custom compilations, 39% of respondents said they would rather buy a compilation than buy a recording by a single artist or group. The young—up to age 24—were the most interested in that option. And so were females: 43% preferred compilations to single-act albums. For the males, it was 36%.

"We love tangible media, and our customer loves it," says David Gould, CEO of the Stamford, Conn.-based CustomDisc.com, which has just TRAFFIC TICKER

taken on the new name of imix com and added film content to the site (Billboard Bulletin, May 8), "We're also supporting digital distribution. but we think that the time line between now and broad acceptance of that format is significant—at least five to 10 years. Therefore we are happily emphasizing tangible media

today more than ever The "more than ever" refers to an ongoing expansion of the company's mandate beyond its original mission as a provider of customized music CDs into such new areas as custom music videos, DVDs, and MiniDiscs.

Hence the name change, says Gould, "The new name reflects perfectly what we want to be, which is a provider of personalized entertainent content in all formats," he says. During the week of May 8, imix unveiled its first slate of custom DVD products, offering visitors the chance

to purchase music video compilations in the format or to order rare films for delivery on the discs. The music video menu is limited to one artist at the moment, and the

price point is high: Customers can choose any five of Alanis Moriesette's videos on DVD for \$39.99. "Several hundred" have been sold to date, Gould says. Gould believes the dual limitations

of content and cost are surmountable. "With the labels, it was a three-year process of getting them comfortable with the idea of the custom music space and addressing those concerns about whether this would cannibalize their album sales," he says, "With music video, that's not an issue. The only issue now is rights-just who owns these things—and that is something we are in active talks about

The pricing of the custom DVDs is largely dictated by the current high eost-as much as \$28-\$30-of blank DVD media, Gould says. As that cost comes down, so too will the pricing. "We expect to be able to source our [blank DVDs] at around \$10 by year's end." he says. "Then we can sell [custom DVD titles] at a good price point."

Imix is also moving beyond the music business into custom film and TV content. It has acquired more than 100 films from Beverly Wilshire Filmworks/Telefilms International for purchase as custom DVDs. With DVDs canable of holding up to 180 minutes of content, the "custom" ele-

ment means being able to choose (Continued on page 107)

Top Retail Sites Billboard

Unique Visitors (in 000s)

w.com4,737 sicservice.com . . . 3.432 buy.com blahouse.com 2,372 tch.com

\$15,000-\$39,900/YEAR barnesandnoble.com 1,257

siesanica.com 992 lahouse.com610 7V.COM sc.com

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

3. 0	arnesandnoble.com 1,691 dnow.com 1,695	5
	mgmusicservice.com 1,331	
	elumbiahouse.com 1,004 uy.cem	
7. v	nimart.com	7
	estbuy.com421	
	nusicmatch.com 261	
10.	twac.com124	

BILLBOARD MAY 90 9000

19 19 10 HOORAY FOR BOOBIES 20 RE-ENTRY EVERYTHING YOU WANT .

Top Internet Album Sales...

THIS WEEK	LAST WEEK	WHS ON CHART	COMPILED FROM INTERNET SALES I COLLECTED, COMPILED, AND PROVI TITLE IMPRINT & HUMBER DISTRIBUTING LABEL	REPORTS SOURCE STATE OF THE SECOND SE	GRADALING ONLY
1	13	2	THE '70S NO. I seek at No. I	SOUNOTRACK	42
2	NE	wÞ	2000 YEARS - THE MILLENNIUM COI	NCERT BILLY JOEL	40
3	1	2	SILVER & GOLD REPRISE 47305-WARNER BROS.	NEIL YOUNG	33
4	5	47	SUPERNATURAL + 2	SANTANA	6
5	2	2	THE HEAT LAFACE 26060/ARISTA	TONI BRAXTON	5
6	4	4	RETURN OF SATURN TRAUMA 490441 WINTERSCOPE	NO DOUBT	19
7	3	7	NO STRINGS ATTACHED ▲'	'N SYNC	1
8	9	20	HUMAN CLAY A"	CREEO	7
9	7	10	TWO AGAINST NATURE • GIANT 24719WARNER BROS.	STEELY OAN	60
10	16	31	FLY A1 MONUMENT 69678/SONY (NASHMILLE)	DIXIE CHICKS	14
11	10	15	PLAY • 12 27049* 100	MOBY	54
12	11	30	CALIFORNICATION A* WARNER BROS. 47386*	REO HOT CHILI PEPPERS	24
13	14	21	BRAND NEW DAY AM 490443/INTERSCOPE	STING	38
14	18	22	BREATHE A' WARNER BROS (NASHVILLE) 47373/WRN	FAITH HILL	16
15	12	16	ON HOW LIFE IS A'	MACY GRAY	15
16	RE-E	NTRY	MILLENNIUM +11	BACKSTREET BOYS	30
17	8	3	MY NAME IS JOE JIVE 41703	JOE	4
10	16		UNLEASH THE DRAGON ▲*	SISQO	2

BLOOOHOUNO GANG



Selecting a DRM Solution? Will it arrive with everything you need for secure sales and licensing of digital music content?

Music Exchange" is a Turnkey. Scalable System It provides airtight security, free consumer software, extensive e-commerce capability, and a browser accessible database.

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DONALD EVANS -

New Line Sets Up Huge 'Next Friday' Campaign

Contest, Other Features Of Video/DVD Release Meant To Entice Crossover Audience The "Next Friday" DVD will be while watching the film.

BY ANNE SHERBER NEW YORK-With the June 6 video and DVD release of "Next Friday the sequel to the successful 1995 comedy "Friday." New Line Home Video is looking to

expand the movie "Friday" beyond its urban

Based on the success of "Friday." which staved on Video Business' Ton 40 Video Sales chart for 117 weeks and Billboard's Top Video Sales chart for five weeks, the supplier is launching a high-profile marketing effort for "Next Friday."
"'Friday' proved

that a film with a black cast could appeal to a broad audience," says ew Line executive director of Internet and DVD marketing Donald Evans, "There was a shift in what was thought to be the typical consumer for this genre.

DVB-10

the latest addition to New Line's Platinum DVD series and will include the widescreen version of the film, animated menus, the original theatrical trailers, and an alternate

ending. Bonus elements proved that a include a blooper film with a reel, two music videos, cast and black cast crew filmographies, co-star Mike Epps' could appeal audition tape, a behind-the-scenes to a broad featurette, and "reel-time" storyaudience'

boards. The "reel-time" storyboards will allow users to watch

the film while viewing the complete storyboards for the entire length of the movie DVD-ROM content includes the

film's original Web site, E-mail postcards, and a "script to screen" feature that allows viewers to read the script and view the storyboards

Full Service

CD, DVD 9, 10 & 5

Pre-Mastering &

Manufacturing

In addition, Evans says, the film's Web site, accessed at nextfridaymovie.com, will for the first time allow visitors to sample elements of the DVD. Some elements posted on the site will be the blooper reel, a portion of Epps' audition tape, some of the storyboards, and one of the music videos from the best-selling

Evans says the studio will be actively promoting the release in both traditional and new-media outlets. For example, he says that New

Line has constructed a promotion that builds on the partnership between Wherehouse Music's 550 stores and online retailer Check-Out com For the promotion, consumers at

Wherehouse stores will see displays of original costumes from the film, and visitors to CheckOut.com can enter a contest to win the costumes as well as trips to Los Angeles to attend The Source Music Awards

Both "Friday" films and the trio (Continued on page 100)



Houston Gets Interactive On Arista DVD; Baker & Taylor Forms Web Division

NTERACTIVE WHITNEY: Having gotten its feet. wet in the DVD market with releases from Britney Spears, 'N Sync, and others, BMG Entertainment is pulling out all the stops for "Whitney-The Greatest

Priced at \$24.98, the title will be released on Tuesday (16), day and date with Whitney Houston's 15year Arista Records career retrospective, also titled Whitney-The Greatest Hits.

The two-CD set features 36 songs; a four-record vinyl boxed set, titled "Whitney-The Unre-

leased Mixes," is also In addition to the audio tracks, the DVD features 23 videos, rare performances such as her TV debut on "The Mery Griffin Show" in

1985, and behind-thescenes footage from the "Greatest Hits" album photo shoot.

Another feature is performances from various concert and TV appearances, including her 1989 Grammy performance of "One Moment In Time"; two versions of "My Love Is Your Love," from "The Making Of The Album" and from her 1999 Mannheim, Germany, concert; and her rendition of "Impossible" from the Disney TV movie "Rodgers & Hammerstein's Cin-

While the DVD is packed with material, BMG is most proud of its interactive menus that feature Houston introducing many of the segments.

"We think we have the first DVD where the artist comes out and talks to you," says BMG senior VP of creative services Ken Levy. "It was shot especially for the DVD."

Levy says Houston acts as the viewer's guide through the disc and provides commentary about what the viewer is about to see. Production of the disc began only in January and

as "put together pretty quickly," Levy says.
"When we saw the magnitude of the tracks, we wanted it to be different," he says. This is the first disc

that BMG has created in house; it features an interview with outgoing Arista Records founder and president Clive Davis, who signed Houston. More Houston performances will be seen on the

'Arista Records Anniversary Celebration," which airs Monday (15) on NBC and will be released June 6 on DVD. The label, which is distributed by BMG, is cele-

brating its 25th anniversary this year.

BAT SETS UP WEB DIVISION: Charlotte, N.C.based music, video, and book distributor Baker & Taylor is setting up a new business-to-business Internet division.

Plans call for the distributor to set up three separate arms in the division that will handle distribution of electronic content, database operations, and Web portal development, according to VP of marketing

Connie Koury The first portal under construction is The LibraryPlace.com, which will be a full-service, one-

by Eileen Fitzpatrick

stop shopping and information place for the library market. In addition to product information, the portal will have industry news. job opportunities, and

links with office supply, computer, and even office furniture vendors. Koury says the portal is expected to debut in July in conjunction with the American Library Assn. annual convention

Another arm of the division will develop electronic distribution of text, audio, and video within the busi-

ness-to-business market. Baker & Taylor will make its print-on-demand publisher, Replica Books, and Yankee Rights Manage-

ment, a digital rights management service, part of the electronic distribution arm. The database operations arm will consist of data and application licensing, library cataloging, and vendor product sales support. Financial investment in the new division is in the multimillions, says Koury, and as a result the compa-

ny has redrawn its initial public offering. The company also expects to find financial partners to fund the new division, which will receive equity stakes. Several employees at the distributor are ex-

pected to move into the new division, but staffing has yet to be determined. MALIN TO KEYNOTE: Artisan Entertainment co-

CEO Amir Malin will be the keynote speaker at the upcoming Video Software Dealers Assn. convention, held July 8-10 in Las Vegas. Part of his address will be a sneak preview of "Blair

Witch 2." the sequel to the 1999 smash hit that put Artisan, which struggled for years in the indie producer ranks, on the man,



Top Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	NIONAL SAMPLE OF RETAIL STORE SALES RE Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Comments
_				No. 1		1	-	T
1	1	4	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	2
2	3	3	STUART LITTLE	Columbia TnStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	2
3	2	20	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	1
4	4	7	THE POKEMON MOVIE	Warner Home Video 18020	Rese Octani Veronica Taylor	1990	G	2
5	21	5	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	MR	,
4	4	4	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualster Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	MR	Ī
4	6	14	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1990	6	1
8	7	1	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR.	1
5	5	4	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	1
19	25	15	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Sneop Doggy Dogg	2000	NR.	1
19	19	19	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1990	G	1
13	10	5	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	h
13	4	14	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Vinous Artists	2000	NR	Ī
19	20	4	NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	Ī
19	21	3	ANALYZE THIS	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	,
19	10	23	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britiny Sprars	1599	NR	,
13	26	4	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	1
38	10	4	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	t
19	10	21	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD •	Roadnumer Video 981	Slipknot	1999	NR.	t
38	22	25	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Water Home Video N4754	Michael Meyers Heather Graham	1199	PG-13	t
21	14	20	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Nink-182	11199	102	t
22	18	78	MARY-KATE & ASHLEY:	Dualster Video	Mary-Kate &	1999	HR	t
23	33	21	PASSPORT TO PARIS BIG DADDY	Wenner Home Video 36878 Columbia TriSter Home Video 03892	Ashley Olsen Adam Sandler	1009	7G-13	t
24	40	23	THE IRON GIANT	Warner Family Entertainment	Animated	1209	26	
25	21	14	THERE'S SOMETHING ABOUT MARY	Warner Home Video 17644 FreVideo 41112263	Ben Stiller	1038	8	ľ
26	14	4	MONSTER RANCHER- LET	A.D.V. Films 0010	Cameron Diaz Animated	1999	MR	t
27	14	14	THE GAMES BEGIN PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video	Various Artists	2000	100	t
19	14	5	THE OMEGA CODE	Universal Music & Video Dist. PBV0845 GoodTimes Home Video 05-79926	Michael York	2000	PG.13	,
19	NEV		GALAXY QUEST	DreamWorks Home Entertainment 4560	Casper Van Dien Tim Allen	1999	76	1
30	28	3	10 THINGS I HATE ABOUT YOU	Touchstone Home Video	Sigoumey Weaver Julia Stries	1999	PG-13	ľ
	38	7	CINDERFLMO	Buuna Vista Home Entertainment 18142 Sony Wonder 55294	Heath Ledger Sesame Street	2000	MR	۱
13	28	5	SHE'S ALL THAT	Miramax Home Entertainment	reddie Prinze, Jr.	1999	PG-13	ľ
33	14	37	SAVING PRIVATE RYAN	Buena Vista Home Entertainment 4135 DreamWorks Home Entertainment 8373	Rachael Leigh Cook Tom Hanks	1209	PG-23	
-	35	4	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video	Matt Damon	2000	G G	ľ
34	23	2	PUSHING TIN	Buena Vista Home Entertainment 4156	Animited John Cusnok		-	H
20	14	4	ZALMAN KING'S RED SHOES DIARIES:	FoxVideo 1424630	Billy Bob Thomton	1999	R MR	1
17	37		GIRL ON A BIKE	Showtime Entertainment 50042 MGM Home Entertainment	David Duchowny Oher	1999	\vdash	1
22	37	4	TEA WITH MUSSOLINI ZALMAN KING'S RED SHOES	Warner Home Video M207752	Judi Dench	1999	76	1
38	-	4 21	DIARIES: THE GAME MADONNA: THE VIDEO	Showtime Entertainment 50032	David Duchovny	1900	MR	1
99 10	28	-	COLLECTION 93-99	Warner Reprise Video 38506	Madonna Hugh Grant	1999	NR.	1
W	51	2	MICKEY BLUE EYES	Warner Home Video 92565	James Caan	1999	PG-33 d sugge 000 un retail for	1

Top Video Rentals.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REI									
HIS WEDK	AST WEEK	HERS ON SHART	COMPILED FROM A NATIONAL TITLE (balley)	Label Districtor Label, Catalog Number	Principal				
F	3	80			Performers				
1	1	5	THE SIXTH SENSE (PG-13)	No. 1 Hollywood Pictures Home Video Sueso Vigo Home Edector med (1800)	Brace Will's Haley, Joel Doment				
2	5	3	THREE KINGS (R)	Warner Home Video 17862	George Clooney Mark You cons				
3	3	7	THE BONE COLLECTOR (S)	Universal Studios Home Video 85238	Denzei Washington Angelina Jolie				
4	2	4	STAR WARS EPISODE 1/ THE PHANTOM MENACE (PC)	FoxiVideo 2006092	Liarn Neeson Ewan McGregor				
5	4	10	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Torenty Lee Jones				
6	6	7	EYES WIDE SHUT (II)	Warner Home Video 17655	Tom Cruse Nosis Kriman				
7	8	6	THE LIMEY ®	Artsan Home Entertainment 60696	Terence Stamp Peter Fonda				
8	7	3	THE INSIDER (I)	Touch tone Home Video Buena Vida Home Entotainment 19298	Al Pacino Russell Crowe				
9	11	9	STIGMATA (II)	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne				
16	8	6	RANDOM HEARTS (R)	Columbia TriStar Home Video (3897)	Harrison Ford Kristin Sout Thomas				
11	12	2	END OF DAYS (R)	Universal Studios Home Video 85240	Ameid Schwarzenegge				
11	10	6	THE MESSENGER: THE STORY OF JOAN OF ARC (II)	Columbia ThStar Home Widno 04)54	Mills Jevorch				
13	15	2	HOYS DON'T CRY (f)	FurVideo 2000310	Hilary Swark Chice Sengtry				
16	12	2	FOR LOVE OF THE GAME (PG-13)	Universal Studios Home Video 84156	Kewn Costner Keils Preston				
16	15	2	HOUSE ON HAUNTED HILL (6)	Warner Home Video 18018	Geoffrey Rush Famke Jansson				
16	15	2	STUART LITTLE (FG)	Columbia TriStar Home Video	Geena Davis Michael J. Fox				
17	14	2	TUMBLEWEEDS (PG-13)	New Line Home Video Warner Murrie Video N31172	Janet McTeer Kirtherity J. Brown				
18	13	3	SUPERSTAR (PG-13)	Paramount Home Video 337123	Molly Shannon Will Ferrell				
19	NE	wÞ	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton				
20	18	3	THREE TO TANGO (PG-13)	Warner Home Video 16966	Matthew Perry				

₱ 1884.8 gild certification for a minimum of 125,000 units or a distar volume of \$9 million at state for fraetization registers, or of a licent 25,000 units was \$4\$ million at state for contributions likes. ◆ 1894.8 platerum tot a minimum state of 25,000 units or a distar volume of \$1,80 million at retal for theatization) wisexed programs, sort, a minimum state of 25,000 units or a distar volume of \$1,80 million at retal for theatization) wisexed programs, and, 50,000 units or 40 25 million at suggested witall for renderational titles € 2000, 8 throught 50 communication.

Billboard.

MAY 20, 200

Top DVD Sales..

EO FROM A NATIONAL SAMPLE OF STORE AND RACK SALES REPORTS TED, COMPILED, AND PROVIDED BY

PLE OF PORTS
JOEO BY
Printing Label, Catalog Number Peri

Principal

Principal
per Performers

Tim Allen
Spoursey Wester
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 THE ARYSS SPECIAL EDITION 0F 13 GM 501
 Sav/sec 300005

BILLBOARD MAY 20, 2000

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99

RCHANTS & MARKETING Johnson Helms Neil Young Vid

They've known each other so long that L.A. (Larry) Johnson and Neil Young aren't just on the same page, they're on the same line. Johnson even sounds like Young in our phone interview

from Milwaukee, where he was on tour with Crosby, Stills, Nash & Young. Woodstock first brought them together, and now their relationship is "Silver & Gold," Young's new album, VHS, and DVD on

Warner Reprise Video. Johnson, who worked with Martin Scorsese on "The Last Waltz. produced and directed "Silver &

Gold," which is culled from Young's 1999 acoustic tour. We talked with Johnson about his longtime pairing with Young and the state of music videogra-

After 30 years, do you feel you're living "Long May You Run

Yeah, in fact, we've got more going on now than we ever have because we have the archives coming out for Christmas. It will have everything of Neil's on it-with Crazy Horse, the Blue Notes, Buffalo Springfield-everything he's been involved with for the last 30

The film doesn't have a slick feel about it. Has your filmmaking always been so unob-

No, it just goes with the content, With "Silver & Gold," I knew he didn't want to be disturbed by dolly shots or big cranes swinging

He likes things simple and straight-ahead. The songs tell a story, and as long as you stay out of the way, certainly Neil is going to deliver the song. We help in what way we can to be not there.

So how many cameras did you

Five. More than that and you'd be getting in your way. We could do it with one camera, and I like that too

Few artists can get on a stage alone and so simply command an audience like Neil Young can.

Yes, and it's all in the songs, They flow together, like how a record flows. In the overall picture, what Neil is doing is telling a story. He starts out in a way that engages the audience and then draws them deeper and deeper into the songs and what they say.

"Silver & Gold" highlights his low-tech side, but Young also has a technophile side, which he showed in "Rust

Technically, one of our burdens is that Neil will always be the first one to try something-digital recorders and video, super-8 transferred to 16x9 MPEG. It's always, "Let's push the envelope," So it's a challenge to keep up technically, but that's a lot of the fun.

It's always creative with Neil. The words we all wait for are when Neil goes, "I've got an idea. And we go, "All right, let's go." I think we've worked in every format known to man!

What do you think of DVD?

With DVD, you can get so much on a disc, and it's so easy to use creatively. We also like the quality of the audio, and we're excited out the new technology of DVD Audio. With CD, the quality isn't that good. To have all these years of stuff we've collected come out in a format that's as good, or better, than the original—that would be great.

Speaking of recording, it looks like the end credit roll on "Silver & Gold" is a recording session-is it?

Yes, that's the actual moment of recording the album's title track. so it was fortunate we had that Neil didn't perform that song the night we filmed.

How did you happen to have the footage?

We have a viewing camera in his studio, so the engineers can see what's going on. We thought it worked out really nice.

What might surprise people on "Silver & Gold"?

I think you see the humorous side of Neil in this show. People for years thought he hid in the back of a dark corner So this show is different from some people's image of him.

And what would you like people to know about your work? That it's all shout the music

And the music is as important now as it was 30 years ago at Woodstock. We've seen Neil go through different generations. Now we see different generations come to his show. They all appreciate the music.

What do you appreciate about I've known Neil and Crosby,

Stills & Nash a long time. They're great and great to work with-it's always joyous and just gets better and better through the years. CATHERINE CELLA

NEW LINE PLANS RIG 'NEXT FRIDAY' PLISH

(Continued from page 98)

of "House Party" movies will be part of New Line's black cinema catalog. The supplier has designed a special in-store display that enables retailers to highlight many of the titles in one merchandiser.

The decision to couple the "Next Friday" DVD release with the trio of "House Party" films is part of a larger strategy, Evans says.



"With our DVD catalog titles. we've found the best way to maximize sales is to release catalog films with new product that is thematically similar," he says.

The DVD versions of the "House Party" trio will include widescreen versions of the films, the original

theatrical trailers, and cast and crew filmographies. Music and video chains are also expecting "Next Friday" to perform

as well as the first. "'Next Friday' is a title tailor-

made for our audience," says Tower Video VP of video sales John Thrasher, "The first 'Friday' was, to borrow a phrase from the music side, a crossover hit. It appealed to the entire spectrum of consumers.

Trans World Entertainment CFO and company spokesman John Sulli-van concurs. "It shows all the signs of being a great release for us. We plan on promoting it heavily

Thrasher says that the chain has high expectations for the "House Party" DVDs as well. Both Sullivan and Thrasher say

that the use of the Internet to market youth-oriented films promotes sales. "The Internet can be an excellent way to market certain titles, as evidenced by the success of the 'Blair Witch' marketing effort," says

Adds Sullivan, "The more vehicles studios have to announce their product, the better for us." But Thrasher says that while it's

'It shows all the signs of being a great release for us.

We plan on bromoting it heavily' - JOHN SULLIVAN -

easy for online consumers to "click their way to an online retailer," To-

wer's customers still prefer to get out and browse. "They want to take a peek at all the information that's out there."

Billboard. MAY 20, 2000

Top Special Interest Video Sales

4 5 19

4 50

6 7 202

7 6

ogram Supplier, Catalog Numb RECREATIONAL SPORTS... WWF: THE ROCK: THE PEOPLE'S CHAM

2 3 47 WWF: THE ROCK-KNOW YOUR ROLE

2	2	World Wrestling Federation Home Video 256	
5	24	WWF: AUSTIN VS, MCMAHON World Wresting Federation Home Video 240	
4	3	WWF: MICK FOLEY-MADMAN UNMASKED World Wrestling Federation Home Video 255	
6	47	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wresting Federation Home Video 233	
7	47	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	
NE	wÞ	THE OFFICIAL 2000 NCAA BASKETBALL CHAMPIONSHIP FoxVideo (CBS/Fox) 2000354	
NE	wÞ	WWF: NO WAY OUT World Wrestling Federation Home Video 245	
10	3	NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 9630600413	
9	3	XTREME WRESTLING: HARDCORE CONCEPTION DGD 001	
8	7	WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825	1
11	4	THE STORY OF GOLF Ventura Distribution 148	1
12	46	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	
13	70	WWF: D-GENERATION X O World Wrestling Federation Home Video 212	
16	24	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA World Wrestling Federation Home Video 239	
19	49	WWF: KING OF THE RING '9B World Wrestling Federation Home Video WWF10205	
18	19	WWF: WRESTLEMANIA 15 World Wristing Federation Horne Video WWF10823	
	5 4 6 7 NE 10 9 3 11 12 13 16	5 24 4 3 6 47 7 47 NEW 10 3 9 3 8 7 11 4 12 45 13 70 16 24 19 49	5 2 Work State Country

ogram Supplier, Catalog Num

HEALTH AND FITNESS... BILLY BLANKS: TAE-80 WORKOUT

THE CRUNCH: TAE BOXING WORKOUTS Anchor Say Entertainment 10813 BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK DENISE AUSTIN: POWER KICKBOXING CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT DENISE AUSTIN: HIT THE SPOT (A8S) 9.58

9.98

9.98

9.99

9 55

12 66

9 59

8 8 10 38 BILLY BLANKS: CRUNCH MASTER BLASTER 10 9 19 THE CRUNCH: FAT BLASTER GOES LATIN

12 12 250 YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS BILLY BLANKS: TAE-BO GOLD 13 NEWB

DENISE AUSTIN: SIZZLER

KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594 14 15 18 THE CRUNCH: BOOT CAMP TRAINING Anchor Bay Entertainment 10974 13 19 16 19 9 WEIGHT LOSS-YOGA 17 14 81 DENISE AUSTIN: FAT BURNING BLAST

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1133. e3eppo.com May 15. BMI Film/TV Awards. Report Beverly Wilshire Hotel, Los Angeles, 310-659-9109. May 16 RMI Pon Awards Roont Rounty Wilshim Hotel, Las Angeles. 310-659-9109.

May 17. Shooting At Risk: Pre-Production Planning For Film, workshop presented by the Music Video Production Assn. Kodak office New York, 212-636-9430. May 17-18 Consumer Flectronics Assn. Rusiness Solutions Series 2000, Hyatt Regency Hotel, ns Anneiro 703,907,7600

May 18, Leadership In Music Symposium, presented by the National Music Council. New York Helmelm Lintel New York 072 CEE 7074 May 18, 2000 American Eagle Awards, present-

ed by the National Music Council, New York Heimsley Hotel New York 973-655-7974 May 18. TJ. Martell Foundation Annual Human

tarian Of The Year Gala, New York Hilton, New York 212,922,4742 May 21-25, AngelCiti Music Market, sponsored

by Music Connection magazine, Logitech, Raygun magazine, Fender, CNET, and Mojam, Hollywood Processed Hotel Lee Angelee 373_451_4256 May 22, 59th Annual George Foster Peabody Awards, Waldorf-Astoria, New York, 212-268-3080. May 23, Songwriter Open Mike, presented by Songwriters' Hall of Farme and One Vision, Maker, New

Vork 212,957,9230 May 23, Steven J. Ross Humanitarian Award seer, presented by LIIA-Federation of New York, Waldorf-Astoria New York 212-836-1853

May 24. The Internet, ASCAP building, New York 212,539,2689

May 24. No Revivals: The Rise Of The Rock usical, presented by the Assn. of Independent Music Publishers, Dillion's, New York, 212-758-6157. May 25. BMI Q&A Workshop (Everything You've cares Wanted To Know About BMI But Were Afraid

To Bek) RMI New York office 212,830,2509 May 31, Earth To L.A.I, presented by the Natural Resources Defense Council, Royce Hall, Los Angeles, 310,550,0334

June 1-2, MTV/Billboard Asian Music Conference, Hong Yong Convention Centre, Hong Kong, 852-85-212-85

June 2-4. City Of Dreams D.C. Music, Fashion Media, And Sports Conference, sponsored by Radio One Networks, the Source Sports, Roc-A-Fella Records, Ruff Ryders, and Bad Boy Records, Barcelo Radisson, Washington, D.C. 212-431-5540. June 3. MTV Movie Awards. Sony Pictures Studios, Culver City, Calif. 310-752-8000.

June 6-9, Third Annual Emerging Artists And Tal-ent In Music Conference, Showcase, And Festival, presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

June 7, Music Visionary Of The Year Award Dinner, presented by the LIM-Federation of New York, Tayem on the Green, New York, 212-836-1126. June 7-9. Billbeard/BET On Jazz Conference And Awards, J.W. Marnott, Washington, D.C. 212-536-5002

June 8-11, Mervyn's California Beach Bash 2000 Hormore Reach Colf 310-473-0411 June 9-10, International Assn. Of African-Amer-ican Music 2000 Celebration, Park Hyatt Hotal, Philadelphia. 215-732-7744.

June 11, 10th Annual Softball Challenge, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville, 213-202-5735, ed. 6540. June 12-13. StudioPro2000; Audio Production For Music, Broadcast, And The Web, presented by Mix mazazine, New York Hilton and Towers, New York 510-653-3307

king 12-16 Fan Fair 2000 Tennessee State Fair-

grounds, Nashville, 877-813-3267 June 13, BMI 101 Workshop, BMI Los Angeles office, 310-659-9109

hare 14-17. Promos And BDA 2000. Ernest N. Morial Convention Center, New Orleans, 323-965-1990. June 19, Mix L.A. Open Golf Tournament, precentred by the Mirr Foundation for Excellence in Aurio. Malibu Country Club Malibu Colf 925,939,6149 lune 23-29. L.A. Music 2000, sponsored by ScinRecords.com. the University of Southern Califor-

nia, the Key Club, and the Palace, Los Angeles. 323-653-1588 June 28-30, EMedialainmentWorld, Westin Bonaventure Hotel, Los Angeles, 800-535-1812. July 29, L.A. Weekly Music Awards, Henry Fonda Theatm Les Angeles, 323-653-1588

July 8-10. Video Software Dealers Assn. Conention. Sands Expo and Venetian Hotel, Las Vexas. RM-955-8732.

July 12.14 Billhound Donne Murie Cummit Wal dorf-Astoria New York 212-536-5002

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Jam, Madison Square Garden, EMI, Elektra, and other companies teamed up for the first "T.J. Martell B-Ball Classic." The event was hald recently at New York's Baskatball City to benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, Tha T.J. Martell Foundation was started in 1975 by Tony Martell after his son died of leukemia that same year. Shown at the event, from left, Dan Klores, president of Dan Klores Associatas Public Relations; Irv Landau, principal of Basketball City; Gary Casson, executive VP of Elaktra Records; and Tony Martell chairman of the T.I Martell Foundation

LIFFI INFS

BIRTHS

Boy, Christian Albert, to Elena Ranieri-Hollenga and Marc Hollenga, April 20 in New York. Mother is the associate director of production and merchandising at Arista Records

Daye and Kelly Harris, April 22 in Danbury, Conn. Father is executive producer and host of the Retro Rewind site and CEO of Murdock Entertainment.

Girl. Sasha, to Vanessa L. Williams and Rick Fox, May 1 in New York. Mother is a singer and actress. Father is a professional basketball player for the Los Angeles Lakers.

Girl, Cody Elizabeth, to Thom and Misty Shepherd, May 2 in Nashville. Father is a staff songwriter at Monk Family Music Group. DEATHS

Yujl Mizuno, 67, of cancer, April 15 in Tokyo. Mizuno was a director of the Japan Country Music Assn He hegan his career in the. ater and television, producing jingles with composer Taku Izumi. Mizuno later became a DJ for Radio Kanto, now called Radio Nippon, and hosted the "Midnight Country" program there for four years. He then joined the public broadcast station NHK. Mizuno tried to further the popularity of American country music in Japan, and he became the first international member of the Country Music Assn. He is survived by a

son, a daughter, two sisters, and a brother. In lieu of flowers, donations may be sent to the Japan Country Music Assn., Akasaka Central Mansion 511, 9-2-13 Akasaka, Minato-ku, Tokyo 10752, Japan. Boy, Nicholas Griffin Scott, to

Ronald Blackburn, 31, due to a shooting, April 20 in San Francisco. Blackburn, who was the cofounder and VP of Ronlan Entertainment, was slain outside the Glas Kat Club after a record release party for rapper Money B. Blackburn managed nightclubs and produced concerts in the Bay Aree before pertnering with Landis Graden to form Ronlen in 1999. The company recently released its first album, Silk-E's "Urben Therapy." Blackburn is survived by his parents, a brother, and a sister. Services were held April 28 in Oakland, Calif

Charles Scully, 74, of heart failure, April 27 in Yonkers, N.Y. Scully was a 40-year veteran of performance right group SESAC. He joined the group in 1952 and sold licenses to radio. Scully later moved to the public relations department, which he headed for 15 years before retiring in 1992, He is survived by a brother and a sister Bobbi Martin, 61, of lung cancer,

May 2 at Brighton Wood Knoll, a medical facility in Baltimore. Martin was a singer/songwriter/guitarist whose biggest hit was 1970's "For The Love Of Him," which she wrote with Henry Jerome, who also produced the recording for United Artists Records, Jerome, who had earlier recorded Martin for the Coral label, also recorded her post-United Artists sessions on the Ruddah and Green Menu labels A native of Baltimore, Martin had made many personal appearances in the U.S. and major markets in Europe and Asia. She is survived by a daughter, Shane Salinas of Dalles

Teri Thornton, 65, from complications of bladder cancer, May 2 at Englewood Hospital in Englewood, N.J. A tazz singer since the mid-'50s. Thornton, a native of Detroit, recorded solo albums throughout the early '60s that featured such sidemen as trumpeter Clark Terry and pianist Wynton Kelly. In 1963, she recorded the single, "Somewhere In The Night," that served as a theme for the hit TV series "Naked City." For a period starting in the mid-'60s. her career slowed down as she raised a family. In the early '80s she began performing in the New York area, accompanying herself on piano. She wrote most of ber material She continued singing after she was stricken with concer in 1997 winning the prestigious Thelonious Monk Institute's International Jazz Vocal competition in 1998. Soon after, she was signed to Verve Records, recording her first album. "I'll Be Easy To Find," in nearly 35 years. Thornton is survived by two sons, Kenneth Thornton and Kelly Glusovich; a daughter, Rose McKinney James; and six grandchildren.

not available at press time.

Programming RADIO PROMOTIONS NETWORKS SYNDICATION AIRWAVES MUSIC VIDEO VIDEO MONITOR

WLIR Raises Modern Rock Issues

Is L.I. Outlet Too Pop Or A Champion Of '80s-Style Alternative?

This story was prepared by Airplay Monitor's Marc Schiffman and Sean Ross

Was Eiffel 65's "Rine (Da Ra Dee)" a modern rock record? Is Alice Deejay's "Better Off Alone"? Sonique's "It Feels So Good"? Those are just a few of the dance

titles that have drawn industry attention, not all of it friendly, to modern rock WLIR Long Island, N.Y., in recent weeks. Besides the addition of more dance music—usually titles with some trance or techno aspect—WLIR has also raised eyebrows by sitting out many harder titles and adding songs such as Savage Garden's "Crash And Burn" that would normally be the province of modern AC or top 40, but not modern rock

In some ways, WLIR's recent foravs into dance are similar to those of other heritage modern outlets, including WFNX Boston and KTCL Denver Like WLIR, those stations date back to the era when Depeche Mode, New Order, and Pet Shop Boys were core acts and when one-off dance records like M/A/R/R/S" "Pumn Un The Volume" were also common fare. In recent years, however, most

dance records that got played at modern ACs, from such acts as Prodigy and Fatboy Slim, have had some rock credentials. Records like "Blue" or Basement Jaxx's "Rendez-Vu" represent another level of the electronica boom, because while they might be cool dance records in the '80s modern tradition, they don't seem to have the same edgy connection to a Korn song that one from Chemical Brothers All of which has the industry won-

dering, What is WLIR? It's not mainstream top 40. Despite the considerable dance component, there's no straight-ahead R&B music or boy hands or Celine Dion.

It's closer to modern AC, but not an

exact fit there either. Many modern ACs pleyed Eiffel 65's "Blue" but haven't gone nearly as far into dance music as WLIR. And there are still some records indigenous to the modern chart that a modern AC wouldn't

yet play-for example, Filter's "The Best Things." And there's a onsiderable library of '80s retro that wouldn't be

heard on most modern ACs, often because they'd never crossed pop.
And some WLIR oldies are songs that are known only to the audience that's been with the station since the '80se.g., "When I Feel This Way" or "Shoot You Down" by APB.

Some label reps, particularly those whose hard-rockin' modern chart hits aren't being played on WLIR, point to the dance music and Savage Garden and say that WLIR can't possibly be a modern rock station anymore.

But PD Gary Cee says that WLIR hasn't changed formet; everybody else has. While modern rock and active rock have morphed together, WLIR is doing what made the station one of the format's cornerstones 15 years ago, "When alternative began. it wasn't just guitars," says Cee—it was also keyboard-based.

Cee traces his station's latest evolution to WLIR's Saturday night dance parties. When Andre Ferro plays tracks from William Orbit, Bob Marley Vs. Funkstar De Luxe, Groove Armada, or Alice Deeiay, "the place goes nuts. So Cee tried Eyes Cream's "Fly

Away (Bye Bye)," a European hit that samples Sylvester's "(You Make Me Feel) Mighty Real," in his nightly make-it-or-break-it feature and got massive instant phone reaction. That helped spur Alice Deejay, Marley/ Funkstar, and others into rotation. "We're going in the right direction,"

he says, "It's an exciting time again, There's a sense of edventure in my programming that alternative abould embrace and not nenalize."

The litmus test for what to play is "tough," according to Cee. "The music can be so enigmatic. It's not going back to the days of disco," he insists It is more of a Europop flavor that he's looking for; a modern feel that other programmers have perhaps forgotten. We can't let this format turn into hard rock/heavy metal for the year 2000," he says.

Modern rock has long been an integral place for labels to try out new music, "Why not have a test ground of an alternative station like an 'FNX to break down the barriers?" asks Jive national director of rock formats Lorraine Caruso. "Otherwise, we'd be releasing rock records and nothing else. Within all formats, there are stations that are fringe and add to the flavor of the panel that makes the format."

Universal senior VP of promotion Steve Leeds is also a supporter of WLIR, despite the fact that it is a holdout on several of his label's higgest records, including ones from Godsmack and 3 Doors Down, "If you're truly alternative, you play the unpredictable," he says. Leeds. who notes that

Ace Of Base actually started in the U.S. at KROQ Los Angeles, believes there's a hidden snobbishness at work, "If 'LIR was playing Tricky, cussion," but since

these are tracks with pop potential, some of which have already come to fruition, people are up in arms. "Commercial pop stations like [WHTZ (Z100) New York] and WFLZ [Tampa, Fla.] hopped on the band-



The Beautiful People. Real-life couple Nick Lachev of 98" and Jessica Simp son recently performed their hit duet "Where You Are" et the Ziegfield Theater in New York for the premiere of "Here On Earth." which features the track in its end credits. Top 40 WHTZ (Z100) New York gave away listener passes to the event, while one winner prowled the red carpet with Z100 assistant PD Paul "Cubby" Bryant to interview the stars. Shown, from left, are Lachey, Bryant, and Simpson

wagon-what difference does it make?" he asks, "You could make the argument that [WLIR is] on the vanguard of alternative," in which he also ncludes rock/rap KFNK (Funky Monkey 104.9) Seattle. One thing a playlist can't show.

Leeds says, is the context in which these songs are played. He says there's much music shared between modern rock and album rock stations, but there's no problem there. "The library is going to be different, but so is the presentation," Leeds says. A survey of other PDs, including

some who've been in modern since the Depeche/Pet Shop era, found most of them sympathetic to some dance music-although few were willing to go as far as WLIR. WFNX PD Cruze seys the true

modern rock fan thrives on variety. "They have a tendency to embrace the dancey side and the rock side." As does WLIR's Cee, Cruze thinks the gender mix is an issue. He works a roughly equal male/female balance. WNNX (99X) Atlanta PD Leslie

Fram is also constantly surprised at how "musically savvy our listeners are, purchesing music from one extreme to another." She also says she is open to dance, although, she notes, "we tried Eiffel 65 for one weekend"

and reaction was negative. "We know immediately, but at least we try, And et KTCL Denver-enother longtime supporter of rock/dance albeit usually the harder stuff—PD F. Poff has seen enough reaction to stream a separate electronica channel

on KTCL's Web site WKOX (0101) Chicago assistant PD/music director Mary Shuminas



says Q101 is very careful about which rhythmic titles it picks. It plays very few, but when it does, she says, "the good thing about the rhythmic stuff is, demowise, it spreads from low end to upper end."

It all gets back to modern's mission, says Poff, Modern has always brought underground movements closer to the mainstream. It happened when early 90s punk hit the air via Green Day; now people who have heard about raves can experience them through Fatboy Slim and Moby. "If they're all hits and they're all

working, you can play almost anything next to almost anything else," Shumi nas says. "We tend to program to demo and not to sound."

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SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS

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SARAH MCLACHLAN

MAY 20, 2000

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3	2	3	36	AMAZED	LONESTAR
4	4	4	16	SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS
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6	6	7	12	SOMEDAY OUT OF THE BLUE	ELTON JOHN
7	5	5	30	THAT'S THE WAY IT IS STO MUSIC ALBUM OUTS SO WORK 1	CELINE DION
8	7	6	21	BACK AT ONE	BRIAN MCKNIGHT
(9)	9	10	7	I NEED YOU SPREEDW SOUNDTRACK OUTCAPITOLICURE	LEANN RIMES
10	10	9	57	YOU'LL BE IN MY HEART	PHIL COLLINS
11	13	13	29 .	SMOOTH SANTANA FEATU	RING ROB THOMAS
12	11	11	38	I DO (CHERISH YOU)	98 DEGREES
(13)	15	18	7	CRASH AND BURN	SAVAGE GARDEN
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I WILL REMEMBER YOU (LIVE)

I COULD NOT ASK FOR MORE

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16	14	10	27	THAT'S THE WAY IT IS	CELINE DION
17	18	16	13	I BELONG TO YOU	LENNY KRAVITZ
18)	20	21	5	CRASH AND BURN	SAVAGE GARDEN
19	15	11	48	BLACK BALLOON	GOO GOU DOLLS
20	19	19	9	BYE BYE BYE	'N SYNC

THINK GOD CAN EXPLAIN

DESERT ROSE

STEAL MY KISSES

Radio PROGRAMMING

Michaels Steps Up As KRBE Houston PD

This story was prepared by Airplay Monitor's Jeff Silberman.

You'd be hard pressed to find a other transition than Jay Mich aels' promotion from assistant PD/ music director to succeed John Peake as PD of KRBE Houston.

Euon on Michaele urae taken shark when Peake, who's headed to Europe's NRJ chain, shared his decision to move on. "No doubt about it, I was surprised," he says, "Fortunately, John has been very generous. He really helped me in all aspects of being an assistant PD/music director and gave me the tools to grow into the PD position.

"Though I was surprised he was leaving, John, GM Nancy Vaeth, and [Susquehanna group PD] Rick McDonald have prepared and supported me for moving up, and I have never wavered in my desire to achieve the next step, something I have always wanted to do," Michaels adds.

Peake and Michaels have been one of top 40's most successful programming teams since 1996, when Peake was hired from KQKS Denver and Michaels left his assistant PD/music director post at modern KDGE (the Edge) Dallas to join him.

"It took us about six months to feel comfortable [at the station]," Michaels says. "We saw an opportunity in the market to mainstream KRBE a bit, We found three records—the Fugees "Killing Me Softly," La Bouche's "Be My Lover," and Robert Miles' "Children"-not being played on the station that we felt our audience would accept. At first, some people here were a bit unsure about it, but after the songs went into rotation, everyone warmed up to them. That became a real turning point for us."

Those songs were key, because they mirrored KRBE's unique heritage mix of modern, techno-pop, and rhythm. "That's why we fought for those son They fit the heritage of KRBE," Michaels says. "La Bouche was an updated version of Erasure. Robert Miles fit in with the times, when modern rock like Bush was really popular. Those records fit really well, and we started to progress from there."

KRBE continued to grow as the modern rock trend segued to the Lilith sound of female singer/songwriters and even as that went out of vogue. "We always try to keep one eye on

where the music's going when we book our spring concerts," Michaels says. "John and I try to predict the next big thing. The singer/songwriter thing didn't seem like it was going to slow down at all until the second Jewel and Alanis albums, Even though they both had good songs, we saw the audience's appetite [for them] slow down. We tried over the past year to play them, but they didn't catch the audience's attention. However, he says, "a great record is

a great record, and if they come out with an amazing record, we'd love to play it. They need another great record. The only artist of that ilk that our audience still has a huge appetite for is Sarah McLachlan. 'Angel' and 'I Will Remember You' are two of our

tracks from 'N

When the teen-pop boom supplanted the Lilith acts, KRBE was one of the first outlets to carefully monitor how those songs were added and dayparted. "'N Sync, Backstreet Boys, Christina Aguilera, and Britney Spears are part of a pop cultural phenomenon. Michaels says. "We're playing three

Sync's new album. But we're not ODing on [the genre], because we're very cautious about the sound-alikes.

"We want them to prove themselves with national exposure before they

can saturate our airwayes," he adds. "We really examine them song by song. That's why we're on Mandy Moore's 'I Wanna Be With You'; it doesn't sound like the others.

Like most majors, KRBE relies on call-out, but Michaels is conscientious about giving records a decent shot before testing them. "If we spin a record enough and it's still not calling out, there's nothing we can do about it," he says, "But we always try to give each record a fair chance. You can't add 'Black Balloon' and play it 25 times and expect call-out for a complicated record like that. I felt it was an amazing record, so we stuck with it, and we're still playing it to this day Those (slow-developing) records give our station balance. "If a rap record isn't calling out,

even if it requests huge, it's not going anywhere," Michaels continues. "But now we're finding rap records calling out. We can't get rid of [O]' Dirty Bastard featuring Kelis'] 'Got Your Money.' It's top 10 research in all demos, which is great, because it proves that you can hear all the best music on one radio station."

Besides maintaining KRBE's momentum, Michaels' main order of business is finding his successor as music director. "We're looking everywhere, from people in-house to candi dates across the country. That person has to be familiar with the heritage of KRBE and appreciate certain sounds, such as Alice Deejay's 'Better Off Alone,' which we played real early," he says, "The next music director will have to be familiar with records that may not be national top 10 hits but are 'KRBE records.' We want to be early on them to fill that Depeche Mode gan

The importance of KRBE's musical identity pervades every daypart, including mornings. "For our spring promotion concept, 'Diva Dollars 2000,' morning host Sam Malone names the diva song of the day at 6, 7, and 10 a.m.," Michaels says. "After we play two of that diva's songs in a row, the 104th caller wins \$1,000. Not only do we give people money, but it rein-

forces our music position." In middays, Michelle Fisher dips into KRBE's heritage by playing nonstop "energy" music, "It brings people back to a time when that music was hot-the early '90s of En Vogue and Depeche Mode mixed with upbeat currents by Sonique and Destiny's Child," Michaels

says "It's getting a huge response Now ensconced in his "dream job, Michaels is eager to keep the good times rolling. "I want to take the station to the next level with my own style," he says. "We're aware of the market situation, but we don't react to other people. We improve our product every day regardless of competition. The bottom line is that competitors have come and gone, and KRBE continues to be very healthy and a fun place to work."

newsline

CITADEL COMMUNICATIONS BUYS DICK BROADCASTING for \$300 million. in cash, making Citadel the fifth-largest radio group based on revenues. The deal gives Citadel two stations in Nashville: five in Birmingham. Ala; and five in Knoxville, Tenn. "After 47 years, my father and I felt it was time for Dick Broadcasting to sell," says CEO Allen Dick, who announced plans to sell the company in March. Dick will continue to own classic rock WKRR and adult top 40 WKZL Greensboro, N.C.

CLEAR CHANNEL AGREES TO CONTEST DISCLOSURES. Clear Channel has agreed to pay \$80,000 as part of a settlement with the Florida attorney general, whose office went after the group for not disclosing to listeners that some on-air contests were national. Although Clear Channel does not admit to breaking any Florida laws, it will abide by new rules agreed to with the attorney general. Clear Channel owns 73 Florida stations. In the new requirements, it must air disclosure statements in dayparts other than overnights and disclose during the broadcast which city and state the winner lives in. Assistant Attorney General Stephen Iglesias says the agreement also prohibits local air talent from making it appear as though a local jock spoke with the out-of-state winner.

CUMULUS RESTRUCTURES DEAL. With its stock price near an all-time low, and facing nearly a dozen class-action lawsuits filed by investors, Cumulus Media has restructured a deal that will see it swap 25 stations and \$36.6 million in cash for 11 stations owned by Clear Channel. The move comes after its stock value made it impossible for the company to pay the \$210 million originally agreed on for the 11 stations.

22

24 24

ost high school garage bands only dream of signing a record deal or receiving national airplay. But the San Francisco-based quartet Stroke 9, who came together as teenagers, found that perseverance was the key to achieving

commercial success. Bassist Greg Gueldner says, "The fact that a thing we started in high school is now a national touring band is just indicative of who we are. We've done whatever it takes to get to the next level. First, we rented halls for our own shows. When we didn't get an indie deal, we painted a house so we could put out an album.

"Our appeal would be that we have this history, We're a genuine garage band done good," he con-

KRYPTONITE

I DISAPPEAR

SOLIR GIRL

LEADER OF MEN

STIFF HIPPER LIE

MAKE ME BAD

NO LEAF CLOVER

SILVER FUTURE

ONLY GOD KNOWS WHY

SLEEP NOW IN THE FIRE

BY MATCHBOX TWENTY

NOTHING TO PROVE

AMERICAN BAD ASS

YOUNG LUST (LIVE)

ARM MACHINE

THE BEST THINGS

AST DESCRI

WAFFLE

STUPLEY

REVOLUTION IS MY NAME

STAND INSIDE YOUR LOVE

NOW YOU KNOW

AT & "SCREAM 3" SOUNDTRACK HIGHER

AIRPOWER #

WHAT IS AND WHAT SHOULD NEVER BE JINNY PIGE & THE BLACK CROWES

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28 28 tinues. "We've been together for about 11 years, and by now we've really developed our songwriting and our California sound."

'It's about temptation and curlosity vs. the potential regret of finding things out

9's "Little Black Backpack" a radio hit has resurfaced with the group's more serious second single, "Letters," No. 30 on this issue's Modern Rock Tracks chart, Gueldner says, "The song is about

3 DOORS DOWN

RED HOT CHILI PEPPERS

STONE TEMPLE PILOTS

A PERFECT CIRCLE

NICKEI BACK

AC/DC

STAINO

COLLI

CREEO

KID ROCK

DON HENLEY

IMP BIZKIT

RAGE AGAINST THE MACHINE

MATCHBOX TWENTY

FULL OFVIL JACKET

PINK FLOYO

SEVENOUS1

PAPA ROACH

DISTURBED

THE SMASHING PLIMPKINS

KENNY WAYNE SHEPHERD BAND

36 28 25

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(39) NEW

40

NEW

PANTERA

METALLICA

MONSTER MAGNET

METALLICA

CREED

Billhoard.

THE MODERN AGE - BY JILL PESSELNICK The infectious pop/rock sound that made Stroke

imagining yourself being able to find out everything you want to about your significant other. It's like there's a narrative voice left alone with these private letters and with access to secrets. It's about temptation and curiosity vs. the potential regret of finding things out."

The song fits in with the overall authenticity of the group's debut Cherry/Universal album, "Nasty Little Thoughts," "We wanted the hest-sounding album without a lot of showmanship and vocal effects. We have this thing about going to cabins in Northern California and isolating ourselves to work on music. Up there, we got the music down to its proper form and just wrote songs that we would like to hear on the radio," says Gueldner.

MAY 20, 2000

SITES + SOUNDS (Continued from page 97)

more than one title per disc. Unlike in the music space, however, it is the rarity of the offerings-which span genres from westerns to martial arts to horror-that Gould sees as the main selling point. "We want

to be the source for all those films you can't get at Blockbuster," he says. Gould plans to add more films and also expects to strike deals for television content-selling a mix of

favorite episodes of a series, for instance At Musicmaker.com, the other

leading name in online music compilations, president of global marketing Larry Lieberman says his site has also looked at new product lines but is in no rush to add them "The custom-disc business in all

forms is driven by repertoire," Lieberman says, "and where you don't have great repertoire, you can't possibly have a great business. So while I'd love to do video on disc, until the content is there, it's just another great technology waiting for an application. At such a time as we are able to license videos in an economic model that makes sense to do it, then great.'

In the meantime, Musicmaker is stretching the bounds of the custom marketplace in other directions, most notably with exclusive album offers from Jimmy Page & the Black Crowes and the Who (Billboard. March 4). Musicmaker aggressively worked a single from the Page Crowes set to radio-scoring an album rock hit-and this month began airing direct-response TV spots for the Who album.

"I'm very old school when it comes to marketing," says Lieberman of the promotional campaign that will also include sponsorship of a tour by the acts this summer. "It's all about getting these records to the attention of the most people possible."

The TV spots are selling music to fans who might not visit the site. according to Lieberman, but also are driving new traffic to Musicmaker. he says, "in noticeable numbers." Customers are able to purchase

the Page/Crowes and Who albums as either downloads or mail-order CDs. Echoing Gould, Lieberman says buyers overwhelmingly are selecting the CD option, by a factor of about 10 to 1 over the download. As it expands beyond its initial busi-

ness, imix, too, is beefing up its own music selections. Gould says he expects "thousands" of tracks from Sony and BMG-which recently made content-for-equity deals with imix-to be up on the site by summer.

Imix's other main shareholder is radio giant Clear Channel/AMFM; imix expects to begin integrating custom content into AMFM's various online sites this year, Gould says, as part of its other business segment as a marketer of content to retail and destination sites

EMI is an equity holder in Musicmaker. Both are the subject of a suit filed by investors in Musicmaker, who allege it misled them about its future earnings and inflated its stock price based on a content deal with EMI for custom CDs (Billboard, March 11).

THIRO EYE BUNO

THE OFFSPRING

GOO GOO COLLS

THE CATHERINE WHEEL

The imix pacts with BMG and Sony were structured in such a way that equity in the company vests only when content is actually made avail able, according to Gould.

Billboard. MAY 20, 2000 Mainstream Rock Tracks

No. 1

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Radio

PROGRAMMING

Jive's Joe Scores With The Ladies As 'I Wanna Know' Rallies Radio Romance

N THE KNOW: Sometimes in order to share the love, you've got to feel the love yourself. That's certainly the vibe that R&B singer/songwriter/producer Joe is building his rep on.

'On my last album, I was in a situation where I was seeing my now exmanager. I didn't really have a chance to live and spread my wings," he says. "I tested some sexual themes on that project but never really went full steam ahead. "Now I've had a lot of freedom to

express how I feel about certain things, especially sexual content. With this album, I was really comfortable to say what I wanted to say and still have the same amount of respect for women."

Case in point: Joe's current R&B hit, "I Wanna Know"-a steamy testament to making sure a woman finds full satisfaction in a relationship: "I wanna know what turns you on/I'd like to know, so I can be all that and more/I'd like to know what makes you cry/So I can be the one that always makes you smile."

The track, written by Joe, Joshua Thompson, and Jolyon Skinner and produced by Joe and Tony Nicholas, peaked at No. 2 on Hot R&B/Hip-

Hop Singles &

Tracks in mid-April, prompting women around the country to fan their faces in an attempt to cool down.

"Joe knows how to talk to the ladies, he really does," says Terri Thomas music director of mainstream R&B WIZF Cincinnati. where the song is at No. I. "He caters to women and says everything we want to hear. And he knows how to put it. too."

"That's a song you just can't fight," adds Sana G., PD/music director of KMBM Sacramento, Calif. "He's just got us women locked down. Every woman wants to be dazzled and to be with a man who's curious about what we need. And I think it appeals to men, too. They're not all dogs; there are, of course, those who are really trying to be sincere. They call the station and dedicate it to their females. That song is definitely for the

ladies," Joe says. "The message is plain and simple. I like to think that I'm speaking for guys who don't really know how to put it into words. A lot of guys think it's not macho to say these things, but I think it takes a strong man to be man enough to express these feelings."

As to the ordent reaction he admits with a laugh, "I never went to the high school prom, so that tells you how popular I was with the women growing up. I have to say, I love the attention I'm getting from them now. It's a wonderful feeling to be appre ciated for what I'm doing and what I have to say. Who better to have accept that than women's The release of "My Name Is Joe"

on Jive Records April 18-his third album since 1993-certainly is a benchmark for his newfound acclaim, but the Alabama native-Joe



by Chuck Taylor

Thomas, the son of two preacherscame into the game with some money in his musical wallet.

"I Wanna Know" originally appeared on the soundtrack to "The Wood," creating such a buzz that his current album shipped gold, Backstreet Boys cover a song from one of his previous albums (co-written with Gary Baker and Wayne Perry), "No One Else Cornes Close," on their IItime-platinum "Millennium," It also didn't hurt that Joe was coming fresh off of a No. 1 crossover hit with the Make It Last remix of Mariah Carey's "Thank God I Found You," giving his name a gleam he'd never

experienced. "That was a tremendous step for

me." he says, "I had no idea that Mariah even knew who I was, much less choosing me to be involved in a song. Being a part of her record allowed a lot of people to see me as an artist, thinking, 'He must be a good singer if she wanted him." "And I learned so much from her,"

he continues. "She's already legendary to me and has accomplished so many things. I watched the way she does things in the music industry: She's very spontaneous and doesn't take no for an answer. She's very confident and professional." Aside from his partnership with

Carey, Joe's reputation also granted him the company of such prominent producers as Teddy Riley, Kevin 'She'kspere" Briggs, and one of his personal favorites, whom he calls vastly underrated, Allen "Allstar" Gordon (SWV) "All of these guys were really

important to the sound of this record," Joe says, "She'kspere is the uptempo guy to me, with his musicianship, his beats, and the flava. He's got the right attitude, too. We really clicked when we met. And I've wanted to work with Teddy since he was with Guy in the '80s. I'm a big fan of his work as a producer and a writer.

That was something I had to do. Then there's his radio-ready duet with labelmates 'N Sync, "I Believe In You," on "My Name Is Joe." "I listened to their stuff and thought, 'There's a lot going on here. They

were really busy finishing their album and weren't sure if they'd have time or not, but I reached out to them. and we had a lot of fun recording this one. Who knew they were going to

blow up this large?" But there's even more to the artist named Joe. On the other side of the industry, he's quickly developing a reputation as a sayvy, cutting-edge producer and musician. For one, he produced the Temptations' comeback "I'm Here," which is so hip and contemporary, radio programmers were serviced promotional copies without identifying the artist, in an attempt to avoid preconceptions. This issue, it's up to No. 47 on Hot R&B/Hip-Hop Singles & Tracks.

"It was such an honor to work with them," Joe says, "Otis Williams is the only original member of the group -he put them together-and he's one of the greatest guys in the world. That was really, really cool."

In addition, Joe will appear on Britney Spears' Fox television special June 7, has been signed to work on Usher's next project, and has written and produced a track for Babyface for his upcoming solo effort. "He's the king of writing hit

songs," Joe says. "For Babyface to say 'I want you to do a song' and actually say he loves it and then to record it was something amazing." All of which only complements his

feet-on-the-ground reputation in the industry. Says Jazzy Jordan, VP of marketing for Jive, "Obviously, the No. I thing that makes Joe stand out is his outstanding voice. But I wish I could clone him and make every artist like him; he's the hardest-working individual I have ever met in the music business. He will jump on a plane and do a date with a phone in his ear for an interview at the same time. He's a throwback to the days of great artistry and has a great work ethic. And not only that; he doesn't walk into a room full of himself. He's truly a breath of fresh air." "Joe is definitely the chosen one

this year," adds Thomas at WIZF, which has already added follow-up "Treat Her Like A Lady," "He's been around and paid his dues, and now he's got the magic touch. He's very astute, always willing to do stuff for our radio station, and he's got a good personality. He's a good brother. And when Joe steps into a room, people stop and feel his energy. He has charisma.

But for Joe, it's all about taking the

next step down a road that has become a little more adventurous as the years, and now months, pass, "Tve been doing a whole lot, but I still have a long way to go," Joe says, "But I feel totally free right now. I'm in a comfortable state of mind, and I'm happy with my record company, which allows me to do the music I want to do. I'm probably as happy as I've ever been in my life.

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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 20, 2000



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Indie Music Channel/Web Site Seeks Unsigned Acts' Videos

DO VIEWERS WANT THEIR INDEPENDENT MUSIC TV? "Get huge" is the message that Independent Music Network Television

(IMNTV) is sending to unsigned and independent artists who want their own music video network. IMNTV set to launch June 1. sime to be the first national 94. hour TV channel for these artists

and the first national music channel to have its TV programming simuleast 24 hours a day on its Web site, imntv.com. New York-based IMNTV owned by Falcon Entertainment, has

launched a high-profile ad campaign to promote itself. The Web site is soliciting videos from wouldbe music stars around the world. "People are sick of

being force-fed certain types of music on those other TV networks," says Jim Fallacaro, chairman/president of Falcon and IMNTV "That's why we created IMNTV which is ultimately about giving the viewers what they want." So far. IMNTV is

scheduled to be shown at limited times in several markets. including WNTO-TV in Daytona Beach Fla : WWTILTV in Key West, Fla.; Cox Cable's lessed access

channel in Norfolk, Va.; and Time Warner Cable's leased-access channels in California's San Diego, Orange County, and parts of Los Angeles County's South Bay. IMNTV's digital satellite TV delivery (on 4DTV) will be 24 hours a day, according to the network.

IMNTV's submissions policy is fairly simple. Says Fallacaro, "All we ask is that artists submit a broadcast-quality video no longer than four minutes. We accept all kinds of music. All artists are guaranteed to have their videos shown, provided they meet the broadcast standards: no pornography, profanity, or extreme violence. All videos must be registered

first on the IMNTV Web site. There's no fee for videos sent on Beta SP tape; videos sent in other formats are subject to a \$42 conversion fee.

With such a generous free-forall offer of guaranteed airplay, isn't IMNTV concerned that there will be a lot of low-quality videos flooding its airwayes? Or that not enough videos will benefit from heavy rotation?

"That's exactly the kind of channel we want," explains Fallacaro. We want that rough look, because we're representing cutting-edge independent artists. We have an advisory board of music industry professionals who will pick top 10 artists every month. We'll give

each of those artists their own half-hour show at no charge. The top artists selected from that 10 will be offered a record contract with InVision/Ecity Records, IMNTV's sister record label." InVision president/COO Mark

Eddinger says that the record label will also launch June 1 and is "in discussions" to sign a distribution deal. How does IMNTV plan to make a profit? Not by selling advertising, Fallacaro says. "We have promotional tie-ins

with sites like Yahoo!," he says, "As the network grows, we'll be in a stronger position to negotiate other deals THIS & THAT: As expected

(Billboard Bulletin. April 5), following Viacom's completed acquisi tion of CBS, CBS Cable has been merged into Viacom's MTV Networks, which will continue to be headed by chairman/CEO Tom Freston. CBS Cable includes CMT and TNN MTV Networks includes MTV. VH1, Nickelodeon, and the Box. In the wake of the merger, CBS Cable president Don Mitzner and executive VP of sales and marketing Lloyd

by Carla Werner will exit, TNN and CMT president David Hall now reports to Freston. The Box has named John Jones VP of programming. He was pre-

Hay

viously senior programmer at MuchMusic. Christian music video network Z Music Television is going off the air as of June 30. Z Music parent

Gaylord Entertainment will shift its Christian music operations to Musicforce com OCAL SHOW SPOTLIGHT: This issue's spotlight is on the

Atlanta-based R&B/hip-hop pro-gram "The Hot Spot 2000." TV affiliate: MediaOne Cable in Atlanta.

Time slot: 8 p.m. every day. Key staffers: Myron Williams,

executive producer; Jamar Hawkins, executive producer; J.C. Lynch, music director. Following are the show's top five

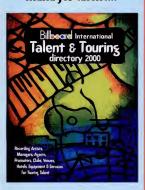
videos for the episode that aired May 1: 1. DMX, "Party Up (Up In Here)* (Ruff Ryders/Def Jam).

Big Tymers, "Get Your Roll On" (Cash Money/Universal). 3. Ghostface Killah, "Cherchez LaGhost" (Wu Tang/Razor Sharp/

Enic) 4. Wyclef Jean, "Thug Angels" (Columbia)

5. Mya Featuring Jadakiss, "Best Of Me" (University/Interscope).

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WEB DOMINATES IFPI

this theme. He told attendees, "To reach the \$100 billion level, the industry has to look beyond sound recording to broader rights issues." Lane noted that children's TV generates global advertising revenue of \$2 billion, while children's merchandising globally accounts for \$120 billion. He also pointed to Spice Girls, whose sound recordings account for only 40% of their revenue.

"You have to create an audience and then realize the value of that audi-ence," said Lane, "The industry is still locked into an old, rigid marketing model. It is going to require the adoption of some radical new business

In preparing such new business models, the speakers warned delegates that the consumer would not tolerate any inconvenience while the industry places security measures on music. People are not going to want to buy something that will [hand them over] to the music police," said Graham Whitehead, advanced concepts manager for British Telecom (BT).

On a more controversial concept. Hardie added, "It would not be a bad thing if consumers could send a Itrack or song) to all of their friends. Those friends may then all want to go to the [act's] concert together or go out and buy some other product related to that act. The challenge is to find out how to make money from that."

Douglas Armati, senior VP of InterTrust, delivered another thoughtprovoking suggestion to the meetingthat consumers who electronically distributed music to their friends or colleagues, via new digital technologies, might actually be paid for their part in the distribution process.

Confessing he did not know much about the music industry, BT's Whitehead nevertheless took the opportunity to send a warning shot out to the executives at the Berlin meeting. He said, "This terrifies me-this is the only industry in the world that is looking at the Internet and saying that it isn't going to use that [tool]

Said Berman, "We have to distinguish between the threats and the challenges, and we need to do that in a way that we cooperate more closely together than we have in the past. But I believe that the whole issue of technology impacting our business is a challenge. There always will be a role for record producers to provide and create music

Berman contends that there is more need than ever now for an organization such as the IFPI to represent the record industry. "Borders have become less relevant, and national boundaries are becoming less important to the music industry," he tells Billboard, "That's one of the reasons behind us setting up a global anti-piracy unit of our own-a unit that we're now 80% toward completing." That work in progress could spell

an extended term in office for Berman. His two-year reign at the IFPI expires at the end of this year, but he already is hinting that he would consider lengthening that tenure.

"I've not quite finished what I set out to do, based on the task that the IFPI board set (when I accepted the role)," he comments, adding that he is not ruling out an additional year or perhaps even two if his record company bosses deem that appropriate.

newsline...

PALM ENTERTAINMENT Properties, the holding company for Chris Blackwell's Palm Pictures, has secured \$100 million in new

financing from Chase Capital Entertainment Partners and Chase Capital Partners; WaterView Partners, an investment fund created by entertainment executive Frank Biondi; and Ted Waitt, founder of computer retailer Gateway. "This will help us grow faster," Blackwell says. "The financing enables us to acquire some catalogs as they grow available." Blackwell says the war chest will be utilized to acquire video, film, and music publishing catalogs, "There are different kinds of opportunities that come up." Blackwell says, "But there isn't anything specific [Palm is looking at] at the moment."



LEANN RIMES is suing her father, Wilbur Rimes, and former manager, attorney Lyle Walker, claiming that they took at least \$7 million from her over the five years since her career began. The suit-filed May 2 in U.S. District Court in Dallas-claims that the defendants paid themselves excessively for their services as co-managers of the singer, keeping 30% of her income. An artist of her stature, the suit says, should pay 10% or less for "competent management services." Among other allegations, it also claims that the defendants loaned themselves funds from the corporation set up to handle the singer's finances, LeAnn Rimes Entertainment Inc. (LREI); that they failed to properly account for performance revenue; and that they used LREI funds to take out an excessive life-insurance policy on the singer, for which Walker's son, a licensed insurance agent, received a commission.

The suit alleges breaches of fiduciary duty, constructive fraud, conspiracy, and breach of contract. It seeks an accounting of all transactions involving the defendants and actual damages to be determined but including at least \$7 million in "excessive and unreasonable 'management fees." It also seeks exemplary damages and attorneys' fees. An attorney for Wilbur Rimes could not be reached for comment. CAROLYN HORWITZ

NIKE IS entering the music-hardware marketplace this year with the launch of a portable digital audio player targeted at the athletic market and developed in partnership with S3's Diamond Multimedia division, which markets the Rio line. The Personal Sport Audio Play 120, due in July, is the first fruit of a new Nike division aimed at the high-tech market. Nike will promote the player on its Web site and plans to make sportsand workout-keyed music content available online.

THE U.S. HOUSE of Representatives on May 10 overwhelmingly approved a five-year extension of a current three-year moratorium on Internet access taxes and other discriminatory charges. BILL HOLLAND

JEREMY SILVER has resigned as VP of new media at EMI Recorded Music. The new-media veteran has held that post since January 1999; he previously had been the London-based VP of interactive media for EMI International, since 1995. Silver says he is leaving to help form a music-related start-up company in San Francisco.

ARTISTOIRECT REPORTS that its net revenue for the first quarter of 2000 increased 165%, to \$4.5 million, compared with \$1.7 million in the first quarter of 1999. Net losses were also up significantly, rising to \$11.2 million from a net loss of \$2.7 million in the first quarter of 1999. The company posted a total first-quarter net loss of 75 cents per basic and diluted share. The company also said costs associated with buying back options and shares issued in violation of securities laws prior to its initial public offering will total about \$8 million, plus interest, as opposed to the \$33

TRANS WORLD ENTERTAINMENT

TRANS WORLD Entertainment Corp. is reporting income gains for the first quarter, which ended April 29. Net income for the Albany, N.Y.-based retailer was \$8.9 million, or 18 cents per share, vs. net loss of \$8.6 million, or 17 cents per share, in the same period last year. The latter figure includes a \$25.7 million one-time pre-tax charge related to the Camelot merger, which closed in first-quarter 1999. Total sales in the first quarter were \$310.1 million. vs. \$287 million for the same period last year. Same-

store sales increased 8%. Stock in Trans World closed May 10 down 2.27%, to \$10.75. CAROLYN HOPWITZ SHARES IN K-TEL International fell 39% May 10 after the Minneapolis-

based company was informed it no longer meets the requirements for continued listing on the Nasdaq National Market. Nasdaq has advised the direct-music marketer that it faces being removed from the list for failing to maintain the minimum \$50 million market capitalization or total assets and total revenue requirements. K-tel is considering raising capital through a private placement; it is also reportedly exploring a listing on Nasdaq's small-cap market. In 1998 the company was also put on notice for coming up short on its net tangible assets-a problem it resolved on appeal by exercising stock options. K-tel stock fell \$1.43 on the news, to a 52-week low of \$2.25. BRIAN GARRITY

gests, if a work is "made for hire," the employer, and not the employee. is considered the author and therefore owns it and can claim copyright.

The Copyright Act defines two basic types of works made for hire: works prepared under an employer/employee relationship and works "specifically ordered or commissioned for use as a contribution to a collective work."

Until late last year, there were nine specific categories under this second definition, including collective works and compilations. Record companies and copyright law experts have long argued about whether a sound recording fits the definition of collective works or compilations. The Copyright Act also says that a signed contract that states a creation is a work for hire is only one part of a test to decide whether it is indeed

The Nov. 29, 1999, change in the law, which makes sound recordings a new, 10th category of work made



for hire, allows U.S. record companies to legally claim authorship and copyright ownership of the work of recording artists in perpetuity.

TECHNICAL CORRECTION? RIAA president/CEO Hilary Rosen maintains that the change in the law was a "technical correction" to the revised 1976 Copyright Act because it simply codified a long-held industry assumption that sound recordings were already considered works for hire as part of the "compilations" section of collective works. were registered as such at the Copyright Office, and were often identified as such in record company contracts.

Artists, artist groups, and many copyright law experts, including U.S. Register of Copyrights Marybeth Peters, strongly disagree that the change is a technical correction and say it is in fact a substantive change in the law.

Many not only point to the '76 act. which conspicuously does not list sound recordings as one of the nine categories of works made for hire. but say that it is arguable whether or not sound recordings fit the definition of the pre-existing categories of commissioned collective works.

"If the Congress had wanted sound recordings to be considered a 10th category of work made for hire, they would have done so" at the time of the revised '76 Copyright Act, says Andrew Leff, who works as chief of staff for Triune Music Group, which manages the band Hanson. Before his music community career, Leff worked on Capitol Hill for several senators and the Democratic National Committee.

How To Contact Committee Members

Individuals and arouns concerned about the work-for-hire law are expected to visit with or contact their representatives as well as members of the House Subcommittee on Courts and Intellectual Property before the May 25 hearing to inform and educate them about their

position. Relow are the members of the subcommittee, their districts, the addresses of their Capitol Hill offices, E-mail, and phone monbers. An asterisk next to a name signifies that the member has significant music industry artist, record companu or new-technologu/E-commerce constituents in his or her congressional district or has significant enneriouse with music industry

Courts and Intellectual Property Subcommittee. Office: B-351A, Rayburn House Office Building (RHOB). 202-225-5741. Majority counsel for the subcommittee: Blaine Merritt. E-mail: blaine.merritt@bouse.gov

THE REPUBLICAN MAJDRITY

· Rep. Howard Cohle, chairman. 6th District, North Carolina, including district office in Greensboro. D.C. office: 2468 RHOB. Phone: 202-225-3065. E-mail: howard.coble@ mail.house.gov

· Ren. James Sensenbrenner. 9th District Wisconsin including district office in Brookfield D.C. officer 9339 P.HOR. Phone: 902-995. 5101. E-mail: sensen09@mail. · Rep. Elton Gallegly, 23rd Dis-

triet, California, including district office in Oxnard, D.C. office: 2427 RHOB, Phone: 202-225-5811, Email: ca23@ legislators.com

. Rep. Bob Goodlatte", 6th Dis-

Some copyright experts disagree and suggest that sound recordings could be considered works made for hire because, as parts of an album, the individual tracks may fit the already existing category of commissioned works as "collective works" or "compilations," but as the industry in the digital age moves away from albums to downloads of individual tracks, that opinion may have even less import and may not

They also point to the legislative history of the Copyright Act. Those copyright law experts worked on the Copyright Act's provisions for a decade, to carefully balance the rights of creators and users and to protect the intellectual property of artists. They say the Copyright Act clearly shows that it was the intent of Congress to offer artists a chance to recapture the ownership of their work-if they were not considered works made for hire.

As to the point that record companies routinely register sound recordings as works for hire, a source in the Copyright Office has said that in court, a recording artist could claim otherwise and that courts have ruled that the determination of trict. Virginia, including district office in Roanoke, D.C. office: 2240 RHOR Phone: 202-225-5431 E. mail: va06@ legislators.com

· Rep. William L. Jenkins, 1st District, Tennessee, including district office in Kingsport. D.C. office: 1708 Longworth House Office Building (LHOB), Phone: 202-225-6356.

E-mail: tn01@legislators.com • Rep. Mary Bono", 44th District, California, with district office in Palm Springs, D.C. office: 516 Cannon House Office Building (CHOB), Phone: 202-225-5330, Email: ca44@legislators.com

· Rep. Edward A. Pease, 7th Dis trict, Indiana, including district office in Terre Haute D.C. office: 119 CHOB. Phone: 202-225-5805. Email: pasp@mail house any

· Rep. Christopher Cannon, 3rd District, Utah, including district office in Provo. D.C. office: 118 CHOB. Phone: 202-225-7751, E-mail: cannon.ut03@mail.house.gov

. Rcp. James E. Rogan*, 27th District, California, including district office in Pasadena, D.C. office: 126 CHOB, Phone: 202-225-4176, Email: ier@ mail house one

THE DEMOCRATIC MINDRITY

· Rep. John Conyers Jr.*, rank ing minority member, 14th District, Michigan, including district office in Detroit. D.C. office: 2426 RHOB. Phone: 202-225-5126, E-mail: john.convers@mail.bouse.gov

* Ren Howard L. Rerman* 26th District, California, including Van Nuys and North Hollywood, with district office in Mission Hills. D.C. office: 2330 RHOB, Phone: 202-225-4695, E-mail; howard,berman@

• Rep. Rick Boucher*, 9th District, Virginia, with district office in

whether or not a creation is a work made for hire requires more than one factor, such as a registration at the Copyright Office. "It's dangerous to say the certifi-

cate of registration creates a presumption that [the sound recording] is a work made for hire," says the source, "because it's a presumption you could knock over by blowing on

CYBER-SQUAT PROTECTION? The RIAA says that the main rea-

son the group asked that the provision be inserted was to make sure that the names of recording artists were protected under a Senste version of an anti-cyber-squatting measure introduced late in the session and later passed into law. It says that without the insertion,

the wording of the bill would have protected other works, such as those from the motion picture industry, from cyber-squatters, but not those by recording artists

The artists' groups say the insertion was unneeded because the wording of the anti-cyber-squatting measure already had phrasing that would protect the name of any artist "used in, affiliated with, or related

Abingdon, D.C. office: 2329 RHOB. Phone: 202-225-3861, E-mail: ninth-

· Rep. Zoe Lofgren*, 16th District, California, including district office in San Jose. D.C. office: 318 CHOB. Phone; 202-225-3072, zoe(a)

laferron house one · Rep. William Delahunt, 10th District, Massachusetts, with district office in Quincy. D.C. office: 1317 LHOB. Phone: 202-225-3111. E-mail: william delahunt@mail

· Rep. Robert I. Wexler, 19th District, Florida, with district office in Boca Raton, D.C. office: 213 CHOB. 202-225-3001. E-mail: fl19 (a legislators.com

If the subcommittee, after listening to testimony, decides to change or repeal the law, its recommo tion will then go to the full House Judiciary Committee for discussion, debate, and consideration. The committee's office is in 2138 RHOB, 202-225-3951. All members of the subcommittee are also members of the full committee.

The chairman of the House Judiciary Committee is retiring Republican Rep. Henry J. Hyde, who represents the 6th District in Illinois, with home office in Addison. His D.C. office: 2110 RHOB, 202-225-4561. E-mail: il06@legislators com

The ranking minority member is Rep. John Convers Jr. His particulars are listed above.

If changes to the work-for-hire provision go to committee level, Billboard will publish the addresses, phone numbers, and E-mail particulars of all Judiciary Committee members.

BILL HOLLAND

to a work of authorship protected under title 17 [the Copyright Act]." They also discount the RIAA's

claims that the measure protects artists. They argue that it was employed to offer protection to record companies, which have increasingly sought to gain ownership of artists' own identities for Web sites in contract negotiations.

'CHADS' DN TAP?

The RIAA says it inserted the provision because, without a change in the law, in 2013, the year that featured artists could come forward to exercise their termination rights and reclaim their copyright work, any collaborators on a sound recording, including producers, sidemen, and even engineers, could also come forward claiming authorship rights, with the "chaos" of lawsuits as a result.

The RIAA's Rosen also believes such chaos would render the exploitation of recordings impossible As she wrote in a letter to the subcommittee, "If every creative participant on an album could claim to be a 'co-author' under the copyright law with an equal right to license its use, it would be virtually impossible to make commercial use of the recording." She writes that that is why work-made-for-hire status "is beneficial to both artists and record la-

bels alike." Artists and artists' groups call much of this reasoning unfounded and believe few such minor contributors would claim authorship. They say the "chaos" comment in itself only underscores the primary reason why the RIAA wanted the revision to the law-to head off future litiga-

Opponents contend that the RIAA has no right, in any case, to thwart any creative party's lawful claims. They add that in some instances

but not all, certain record producers could come forward to claim authorship in those cases in which they completely supervised or "master minded" the creation and aural landscape of the recordings, such as some recordings in the "youth vocal groups" or R&B area.

However, they do not believe that, in most cases, instrumental sidemer orchestra members, or background vocalists, most of whom disclaim authorship in standard session contracts, could claim authorship as col-

HOW IT WAS INSERTED

Dismissing some characterizations that the provision was quietly and secretly slipped in, the RIAA says that the measure was first shown to and approved by lawmakers and that the Copyright Office was consulted before it was attached as a four-line item to another hill. Rut the RIAA has not commented on the fact that there was not a hear-

ing to solicit views on the issueother than to suggest that none was needed because the change in the law was simply a technical correc-Register Peters, however, has ex-

pressed concern that "the provision was suggested in the middle of the night," echoing comments by other Hill staffers and lobbyists who were dismsyed by the 11th-hour action. "Obviously," Peters has said, "this was done without the input of performers" (Billboard, Jan. 15). Opponents point out that no law-

maker suggested the insertion of the provision. It was requested by the RIAA and drafted by Mitch Glazier. then the subcommittee's majority chief counsel and since hired by the RIAA as its lobbyist. Glazier told Billboard that he

brought it to the attention of several subcommittee members and other staff members and advised them it was both needed-and noncontroversial. In this case, despite Glazier's

opinion and judging from the reaction of music industry lawyers, the legal question of whether a sound recording was or was not a work made for hire was, before the change in the law, at the very least a highly arguable point, according to more than 10 nationally respected copyright law experts contacted by Billboard.

A dozen national newspapers, magazines, and legal journals have reported or written stories on the controversial amendment since the (Continued on page 113)

SUBCOMMITTEE TO HEAR WITNESSES

(Continued from page 1)

Rep. Howard Coble, R-N.C., had initially decided to invite as few as four witnesses, including representatives from the RIAA, to explore the issue, but when he became aware recently of the calls from managers and other groups and individuals throughout the country

expressing their wish to either sit on a panel or offer written testimony or analysis for the record, he decided

to expand the panel. On May 11 the hearing location was changed from a small basement room in the Rayburn House Office Building to a larger room on the second

floor of that building. A spokesman for Coble says, "The chairman wouldn't have called for the hearing if he wasn't interested. He's not out to shut out people. That's not his intent.

Coble is viewed by Washington insiders as an even-handed chairman who is well-liked throughout the copyright com-

munity and who supports a fair balance between the rights of creators and users Coble agreed in

January to review the issue following a furor of opposition to the new law by artists and artist representatives and copyright officials (Billboard, Jan. 22).

"I'm very pleased with the way chairman Coble has handled this issue," says Margaret Cone, who represents several recording artists on the work-for-hire controversy and has spearheaded efforts to bring the issue to light. "Right off the bat, as soon as he knew that artists were upset about this new law, he called for a

hearing. He is to be commended." The Coble spokesman blames the initially small list of possible witnesses on the large work-

load of the subcommittee, scheduling problems, and the for hearings this So for the list of probable witnesses includes Hilary

Rosen, president/CEO of the RIAA; a copyright law professor, as yet unnamed, who is expected to side with the RIAA's views; Marybeth Peters, the U.S. register of copyrights, who has criticized the process in which the item became law; Mike Greene, president of the National Assn. of Recording Arts and Sciences; and a recording artist still to be named.

Other possible witnesses being considered are Barry Bergman, president of the Music Managers Forum; an unnamed copyright law professor who would represent the

artist community's views on work for hire; and a coalition of veteran and new recording artists' groups, such as the American Federation of Television and Radio Artists.

"The chairman wants fairness with as many opinions on this as possible," says the spokesman. "But it's still in flux."

"We're busy with preparing testimony for several hearings this month, Register Peters. "But we're ready-we've been looking very deeply into the legislative history of the workmade-for-hire sec-

tion of the Copyright Act. Manager Allen Kovac, CEO of the Left Bank Organization, believes that it will be up to recording artists-and not representatives and managers-to

organize a full-time group to represent their interests, much as the player organizations have in football and baseball.

"The artists are the gas; the labels are just engines-that's what the owners of sports teams found out with players, Kovac says. "It's

time for every artist who owns copyrights to get a seat at the table. Kovac says he will be coming to Washington bring his concerns

about the work-forhire law to the attention of lawmakers, along with Capitol Records artist Deana Carter and Jill Sobule, who records for Left Bank's label, Beyond Music, He also plans to attend the hearing.

Among the other acts watching the proceedings closely Moe/Island group Hanson. "We're

really happy Congress is holding hearings—this is a really important issue," says Isaac

Taylor Hanson "While they're at it. Congress should shorten the 35-year period [for artists to recapture their ownership rights under the Copy-

right Act's termination-right clause]. It's just too long. We will be in our fifties before our rights revert to us-and we're at the young end of the spectrum."

THE BACKGROUND

In the fall of last year, the RIAA, whose most important members are the five major recording companies, was successful in having legislation passed that makes a sound recording for the first time a new category of a "work made for hire" under the Copyright Act (Billboard, Jan.

(Continued on next page)

Subcommittee Hearing Is Next Step

WASHINGTON, D.C.—In normal circumstances, parties come to law-

makers to convince them to remedy some important problem or concern. If the effects of such a proposed new law, or a change to current law, are substantial and affect the rights of others or the common good, then a member introduces it as legisla-

As such, it will be subject to the 211-year-old congressional process forged by the framers of the Constitution and will be subject to discussion and debate in hearings before committees in both chambers of If approved at committee level, it

then must be debated and approved in a floor vote by both the House and Senate and reconciled in a final version before it can be sent to the president to be signed into law. In the case of the amend

the Copyright Act, which designates sound recordings as works made for hire, the recording industry brought this change in the law to Congress and characterized it as a "technical

A technical correction is a fairly mon device used by lawmakers to fix a badly drafted section of a recently passed law or to correct minor glitches that might inadvertently affect another party or impede smooth enactment. As a rule, ts subject matter must be noncon troversial and be approved by the lawmakers, who are usually advised on any possible negative repercussions by their staff.

The sound recording work-madefor-hire provision was represented as a noncontroversial technical correction by the staff member who brought it to the attention of lawmakers late in the last session of Congress. The staffer characterized it as a way to ensure that recording artists were included and protected in an anti-cyber-squatting measure. The recording industry asserts

that because of the wording of the cyber-squatting bill, in order for artists to have protection from cybersquatters, their sound recordings would have to be works made for hire. Lawmakers who inquired were told there were no negative ramifica-

tions to the change and no opposition. The measure was inserted into an unrelated Satellite Viewer bill as a noncontroversial technical correction to the then current law, It was then folded into a huge omnibus spending bill. However, as soon as representa-

tives of the artist community heard about the provision, they opposed it They and many copyright law ex-

perts (including the register of copyrights) vehemently disagreed with the idea that the measure was simply a technical correction. They saw as a substantial change in the law with many repercussions, most important the loss of the once-guaranteed termination rights by which recording artists can reclaim

authorship of their sound re-

The artist community discovered the provision too late: Once inserted in the final conference report version of the omnibus spending bill, which Congress needed to pass before adjournment, it could not be removed. The forthcoming May 25 hearing on the change (see story, page 1) will

The hearing puts the issue back into the normal pattern of policy-making checks and halances

give lawmakers an opportunity to examine this new law and decide whether to repeal it or to correct any damaging loss of author rights and other consequences or ramifications that may have been overlooked. It also puts the controversial

back into the normal pattern of policy-making checks and balances that the constitutional framers developed.

THE PROCESS

A measure that has been introduced by a lawmaker, or a review of a law that opponents say is harmful, s referred to a committee that has jurisdiction over that area. In the case of an issue affecting intellectual property (copyright) matters, the Judiciary Committee has juris Since the work-made-for-hire

item was first inserted on the House of Representatives side of the aisle it will be the House Judiciary's Crime and Intellectual Property Subcommittee that gets it. In congressional hearings, there are panels of witnesses, chosen by

the subcommittee to present partic ular points of view and to give testimony (and air grievances) as to whether the new law is fair to all In this case, testimony will focus

on whether the work-made-for-hire provision should be considered a technical correction or a substantial change in the law, and whether the law will harm recording artists and their beirs and will serve the public interest Congress holds the view that

there must be a fair balance between owners or creators and users of convrighted material. WITNESSES & TESTIMONY

Witnesses are expected to have already filed complete written testi-

mony with the subcommittee for the record of the proceedings and are usually allocated five minutes to present an oral summary. They are also isked to reply to questions posed by the members of the subcommittee about various aspects of the law In this case, the witnesses will present personal or summative oral

written testimony, including cited copyright-law legal arguments but tressing their positions.

Also, the witnesses on both sides of the issue will present arguments on how the change in the law affects their part of the business, particularly the impact of the ownership of "content" sound recording copy-

rights in the digital age. Language to remove the alleged perative repercussions of the workfor-hire law may be alleviated by the lawmakers with another technical correction, should they vote to do so, or it may require the introduction of

THE NEXT STEP If the change is introduced as leg-

islation, the subcommittee members. after studying and weighing the testimony (written and oral) at a hearing, will vote for or against the legislation in a "markup" session. If the measure is passed, it is then forwarded to the next level, the full committee. In most cases, the full committee

holds another hearing to discuss and debate the legislation, sometimes with more invited witnesses, but not

In both hearing arenas, lawmakers listen very closely to arguments pro and con offered by constituents from their congressional districts. If the committee votes in favor of the bill, it is "reported" to the floor of the chamber, where the entire

body has the opportunity to debate and vote on the legislation. If a bill is introduced and passed by that body, it is then sent to the other chamber for approval. Often, there is a similar "companion bill" offered by another legislator in the other chamber, and that bill goes

through the same hearing process. If the bill is accepted by the mem bers of both chambers, the two versions are sent to a joint conference committee where members from both bodies forge a single, final bill, Often provisions of either bill are either dropped or, if noncontroversial, added.

The conference report describes the intent and scope of the legislation, impact on existing laws and programs, the position of the executive branch, and views of dissenting members. There was no such language in the report related to the provision that made sound recordngs works made for hire. The provision was inserted at this stage in the Senate/House conference report. because it was represented as si ply a technical correction to the existing law. Once the lawmakers approve

hese changes, no provision in the final conference report can be removed, despite opposition, and the final version of the legislation is sent to the president for his signature. In this case, President Clinton

signed the huge omnibus spending bill containing the four-line workfor-hire provision on Nov. 29, 1999.

(Continued from preceding page)

Recording artists, artists' managers, and many copyright law experts say the new law takes away the right of featured recording artists from the 1972-1999 era and their heirs to reclaim their "authorship" rights in rights-reversion proceedings that had been guaranteed in the Copyright Act. Under those proceedings, artists could gain ownership of their recordings in 56 or 35 years (depending on when the recordings were made), beginning, at the earliest, in 2013.

Under the work-for-hire law, they lose the ability to renegotiate the exploitation of their master

recordings. Such expressly given rights, allowing creators and their heirs to benefit from their creations, were ensured by the manner in which the drafters of the revised Copyright Act of 1976 worded two of the act's provisions. Section 101 delineates nine categories of works that should be considered a work made for hire. Sound recordings were not counted among the categories until the change in the law. Section 203 offers artists the right to recapture their "authorship" of their recordings

In the digital era, where "content" such as music fuels in a fundamental, necessary way the new E-commerce economy, the ownership of intellectual property becomes an increasingly important and financially significant element. As creators of the content, say the artists and their reps, recording artists believe they should have a fair share in any bounty.

Register Peters has said that despite the rosy future of the intellectual-property-based economy, she considers recording artists "the most unprotected" segment of the copyright community.

Artists' groups say that the record industry sought to put this provision in the law to ensure that the threat of possible litigation over these rights would be avoided and made moot.

The change in the law, they maintain, gives record companies not only complete ownership and control of artists' work but also ownership and control of such newtechnology outlets as music Web sites, including the names of individual artists or their group and album title names.

The recording industry denies the charges, initially saying its action was predicated on ensuring that recording artists were protected in an unrelated anti-cybersquatting measure.

"The reversion right never came up in discussions," says Mitch Glazier, currently the RIAA's lobbyist but last fall the chief majority counsel on the subcommittee

who spearheaded and drafted the work-for-bire proposal at the request of the RIAA. Glazier and the RIAA maintain that the law now protects artists from other recording-session participants, such as producers, sidemen, and background vocalists, who

might come forward to claim authorship rights in reversion pro-The artist-community opponents

Artists See Law As Disturbing, Call For Debate

Following is a sampling of the reaction to the work-for-hire law gathered from recording artists by Billboard reporters.



· Don Henley, Warner Bros. Records recording artist: "For a record company to claim, simply because it gives an artist an ad-vance and puts up a little marketing money, that it then owns that artist's work or that copyright in perpetuity is preposterous and

outrageous. James Taylor, Columbia Records recording artist: "This issue should have a public hearing. I don't think the record company should be considered the author of something if they aren't the

· Deborah Harry, Beyond Records recording artist: "Anything like this new law, which potentially diminishes rather than enhances artists' rights, disturbs me greatly as an artist."

• Mary Chapin Carpenter, Sony Music recording artist: "The

[Recording Industry Assn. of America] claims that the amendment is merely technical. That's plainly open to debate, and that debate has not been allowed to happen. · Coolio, recording artist in final negotiations to sign with a new label: "I can't believe a law like this was passed. Artists have

to speak up about this. The only way it's going to change is for everyhody to come together as one. We need to make a fuss, raise hell. Dave Koz, Capitol Records recording artist: "This might be a nice wake-up call for artists to see if an organization can be set up to protect our interests. Just because you make a record for a

for eternity Michael McDonald, Ramp Records recording artist: "Re-cently I've thought, 'Wby shouldn't artists own their own content?" It should have never been the situation where labels own the intellectual property."









fluous Some copyright law experts also say that far from creating a work made for hire, the "author" or recording artist who creates a sound recording may be an independent contractor. In some instances, the recording may be the work of several independent contractors, including an "outside" producer or other significant contributor.

to be considered a work made for

hire, it must fit an existing catego-

ry and be agreed to in a contract

Opponents also say that creation

view of a "specially ordered" or

"commissioned" work and therefore

While label A&R staff and in-

albums, most are the creations of

the "featured artist," with A&R

staff having much less say-so than

Opponents also say that recording artists were already protected

in the new anti-cyber-squatting law by language that included "any pro-

tected [by copyright] work," mak-

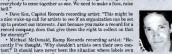
ing a new work-for-hire status for

sound recordings moot and super-

in decades past.

signed by both parties.

Even some copyright law experts who aren't sure if a sound recording (before the change in the law) could be considered a work made for hire agree on two points: the issue is and has been a legally ambiguous, murky, and undefined area, and until there is a further definition by the Congress, the authorship-reversion rights of the recording artist to regain control of recordings after 56 or 35 years. guaranteed under the law before it. was changed, should not be taken



also say that the insertion of the amendment without hearings or consultation sidestepped the process by which a bill makes its way through Congress to ensure it is not harmful and benefits the public good (see story, previous page).

The recording industry mainissue is, at best, ambiguous. tains that no such public airing was Most discussion has fallen into an needed because the provision was just a technical change in the law. **HOW THE LAW WAS CHANGED**

The Copyright Act, at Congress' request, was extensively and carefully revised over more than a 10year period throughout the 1960s and '70s. Legal scholars say that before the recent change in the law, there was no language in the revised Copyright Act, or in its accompanying legislative history, that specifically said that sound recordings should be considered works made for hire

In large measure, the drafters achieved a balance between the rights of creators and users in most of the Copyright Act. However, there are some gaps, and the pre-cise definition-or any definitionof the status of sound recordings is

one of them The 1976 Copyright Act defines a "work made for hire" in Section 101 00-

"(1) a work prepared by an employee within the scope of his or her employment, or (2) a work specially ordered or commissioned for use as a contribution to a collective work as a part of a motion picture or other audiovisual work, as a translation, as a supplementary work, as a compilation, as an instructional text, as a test, as answer material for a test, or as an atlas, if the parties expressly agree in a written instrument signed by

them that the work shall be considered a work made for hire. Legal discussion on whether

sound recordings "fit" or "don't fit" into the existing categories have been going on ever since the revision of the Copyright Act, and the

analysis of the above subdivision (2), specifically whether sound recordings can be considered either as a specially ordered or commissioned contribution to a collective work or as a compilation

The RIAA argues that sound recordings have traditionally been treated as works made for hire because of several factors: Before the change in the law, they already "fit" an existing category above; because of the industry practice to register a sound recording contract as a work for hire; and because sound recordings are often defined as such in most recording-contract

The RIAA concludes that its request for the change in the law was warranted because the new category is simply a "technical correction" to the existing language and interpretation of the Copyright

Says the RIAA's Glazier, "Sound recordings are considered works made for hire under contracts and [the Copyright Act's category of] oned works."

The RIAA also maintains that it put forward the provision only to include recording artists in an anti-cyber-squatting bill (now also a law) that offers protection of individual and band Web site domain names. Opponents of the new law armie that the framers of the revised Copyright Act would have specifihad felt the need to do so. Some also turn to some subsequent court decisions in work-for-hire cases that cite the unequal bargaining power of creators such as recording artista

Artists, they say, are obligated to sign such a work-made-for-hire provision in any and all recording contracts-or face being turned away by the label. They maintain that the court decisions based on lack of bargaining power undercut the last phrase (in Section 101 above), which states that for a work

THE ARGUMENTS FROM BOTH SIDES

(Continued from page 111) first of the year. All have noted that

the provision was inserted without the benefit of public hearings or consultation with affected parties or allied groups such as the American Federation of Television and Radio Artista

Copyright Office insiders and veterans of the copyright law community likewise agree consultation and input was minimal. Indeed, the RIAA's Glazier has even said that no one at the RIAA made inquiries about the repercussion of such a new law on reversion rights.

One Copyright Office source admits that the manner in which the provision was inserted is "a touchy ble for work-made-for-hire state ssue" with the subcommittee and that a comment might jeopardize relations with Congress but adds.

There is no question that we had concerns about the process, and we expressed those concerns. For example, Copyright Office officials were asked if any artist had come forward to assert that their work should not be considered a work made for hire. The officials said

However, sources at the Copyright Office and artist managers all say that no recording artist would probably ever be aware nor have had any knowledge of the sound recording registration form handed in by a rec ord company and therefore would have no reason to contact the Copyright Office to object.

PREVIOUSLY FLOATED? The RIAA denies a report that

one of its top officials had circulated draft language on Capitol Hill in a previous session of Congress stating that sound recordings be made eligi But Billboard's source for this

report is a former senior staffer on the Senate Judiciary Committee, now a federal judge, who says the measure was in fact "floated" to the committee by an RIAA official in a previous Congress. The RIAA official was advised such a measure would not pass committee muster if formally introduced, according to the source.

INDIES STILL WARY OF DIGITAL MARKET (Continued from page 1)

attended the Assn. for Independent Music convention here May 3-7-remain convinced that brick-and-mortar retailers will account for the lion's share of their business in the

immediate future. "We will continue as a company to look at all of those new ventures and businesses," says Navarre Corp. VP/ GM of music distribution Jim Chia-

do, summing up the thoughts of many. "At the same time, we are not going to lose hold of our basic core business that has brought us to where we are at ... I just hope that the community doesn't spend too much time and effort and money on an area of business that is certainly untested and, up to this point, has not

been profitable. One of the highest-'We plan to do profile associations hetween a convensomething, but tional music wholesaler and an online right now, provider was the Febwe're at the do-nothing [stage]' - MICHAEL ROSENBERG -

ruary merger of Woodland, Calif.based one-stop leader Valley Media with Wish hosiness to bosiness specialist Amplified com (Billboard, Feb. 26). Valley also operates indie distributor Distribution North America, whose GM, Jim

Colson, sees the association as a potential wave of the future. You can go in and make one deal and have a server-based solution that any site or any retailer can take advantage of," Colson says. "All this stuff is in its infancy right now, but I think that part of it will start to become more and more important

However, even Colson is skeptical about the amount of business that Web-based delivery will ultimately make up. "Are you talking about 100% of the business or 40% of the business? . . . I don't think half the people in the country are going to be drag ging MP3 files down. I have a hard time seeing that. Maybe I'm wrong."

New Hope, Minn,-based Navarry long one of the most technologically driven of indie distributors-last year established a new subsidiary, eSplice Inc., to facilitate digital downloading. However, Chiado says, "Is eSplice

or digital downloading going to be a big portion of our business? We don't know. Personally, I don't think it will I think it's going to be a very small portion. But the thing that I've told all of our labels is that, one, they have to have an Internet strategy, regardlose of what it is and two they have to have a strategy for the delivery of their product in all of its forms. "What we're trying to do at Nav-

arre is strike those relationships that are meaningful, that give us an opportunity for the future, whatever that holds," he adds. "But are warehouses gonna go away? No.

Some smaller indies have stepped up and made online commitments. Alicia Rose VP of the regionally based distributor Northwest Alliance of Independent Labels in Portland, Ore., says her company has just linked with digital download E-tailer EMusic.

"They invested in our company Rose says, "That basically facilitates our exclusive labels going to them for digital distribution. It's an addedvalue service we can give to our labels. We view it as a benefit . . . We could be really afraid right now and run to the hills screaming, thinking our market is being taken by this unknown force; or we could play the game and work with people that we think are going in the right direction

and have an eye toward keeping brick-and-mortar alive." However, Rose also acknowledges that E-tailing is still a developmental

"There's probably a five-year window [before] they may actually make a profit on that vs. throwing money into a Dumpster," she says. "Right now, it's throwing money into a Dumpster. It's the industry standard right now.

Todd Van Gorp, president of New York-based Innovative Distribution Network-whose parent, Alliance Entertainbelieves he under-

ment Corp., also operates the digital kiosk system RedDotNetstands why many of the indies have hesitated to make onlineoriented pacts.
Van Gorp says,

"There's still that large factor of the unknown, where they're saying, 'If I jump onto this side, or if I even get involved in this a little hit how is this going to affect business as I've known it up until this point?" . . . But they need to investigate; they need to go in that direction, to at least stay up with everybody else."

SCOPING OUT THE TERRAIN For every distributor with an online

arrangement firmly in place, there is another that is sitting on the fence, coolly weighing the options. Most are unwilling to risk a financial commitment to what they view as an unsettled marketplace still in its infancy. Mark Viducich, COO of Bayside

Entertainment Distribution in West Sacramento, Calif., says, "I would rather spend my time trying to keep what's here alive, rather than trying to jump on the bandwagon of the future, which I really don't embrace or believe in.

We plan to do something, but right now, we're at the do-nothing [stage]," says Michael Rosenberg, senior VP at Port Washington, N.Y.based Koch International, "We don't see the point of investing piles of money, which is what it costs right now, really, to get something like an Amplified or a Liquid Audio off the ground, just to say we've got that section of the business covered, in the event that it turns into something. We feel like we have time, still, to really think it through and decide where we're gonna go with it."

Nina Easton, the Atlanta-based CEO of MDI Distribution, says she hasn't entered into any strategic alliances to date

Easton says, "I want to keep my options open . . . I'm very aware of the technologies and the options, so if I have to move fast, I can move fast. I have a plan, but, by the way, the plan changes every week, because the whole shit changes every week. But I am not in panic mode.

Glenn Dicker, who operates Redeve Distribution in Graham, N.C.

says, "We feel that brick-and-mortar distribution is going to remain strong for several years to come. In the meantime, we definitely want to prepare ourselves for this other format, whatever it may be, to

be able to distribute it 'I do not feel so that we're not taken out of the loop comfortable of distribution Dicker's partner. embracing systems which

Tor Hansen, adds. "Right now it doesn't really make sense for Redeye to flip the switch and just think technology and go out and buy million-dollar - DUNCAN HUTCHISON servers. But there are people out there that

are going to be interfacing with distribution and are gonna be the pipeline and are gonna be there for our use. Right now it's still undefined but we're definitely thinking about that." Tiffany Phillips Couch, sales direc-

tor for Select-O-Hits in Memphiswhose primary business involves the distribution of R&B music to chains and mom-and-pop outlets in the South and Southeast-helieves that online

music sales is not an area her firm's principal retail customers are likely to be involved in. She says, "We're kind of at the mercy

of our labels and what kind of deals they're making with these digital download companies, but I don't see our consumer, who is still buying almost as many cassettes as

CDs, jumping into the digital download thing ... In fact, they're probably still walking into stores wanting an S.track Dunean Hutchison, VP/GM of Ktel Distribution in New York, finds a

business-to-business model for Internet activity attractive but cites concerns over online security

"I do not feel comfortable embracing systems which are not encrypted, and that is largely by virtue of the fact that I don't think there is any major benefit that my labels can accrue from that," Hutchison says. "I have a great deal of concern and apprehension about losing sales, especially sales directed to the collegeage buyer."

Inconclusive action in the present. in preparation for a hazy future, is the order of the day, according to Jim Cuomo, president of Ryko Distribution in New York. Cuomo says, "We're dealing with

all the retailers, we're accommodating, we're wiring up our distributed labels and our proprietary labels to take advantage of whatever the strategies might be. We're looking to involve ourselves with everybody. It's part of our duty."

O'CONNOR SHOWS 'FAITH AND COURAGE' (Continued from page 1)

are not

encrypted'

Atlantic from Ensign/EMI. "You do have to bend over," she says of ink-ing with a major label. "I know there are labels that sign artists to control their careers rather than promote them, but I feel like I'm with the best ship that's sailing. They're 10,000%

The album-whose producers include Dave Stewart, Wyclef Jean, Brian Eno, and Kevin "She'kspere Briggs-blends traditional Irish instrumentation, such as the penny whistle, with modern programming

in support of me.

'This album is spiritual and bowerful and emotional and personally revealing'

- CRAIG KALLMAN -

and beats to surprisingly strong effect. "By being Irish, the culture I grew up in provides me with a tradition in music. That's the core of me as an Irish person," says O'Connor. "But also the age I was born in provides me with the use of technology.

Much of the album's tone revolves around a key line from the track The Lamb's Book Of Life," in which O'Connor states, "Everything in this world would be OK/If people just

believed enough in God to pray." "All I've ever wanted to do with my music and my life is show people in my tiny way that there is something they can tan into which can help them, and

that is prayer," says O'Connor. However, O'Connor is well aware of the chasm that often exists between rock and religion and that few acts-among them U2-have been

able to bridge that gap without being relegated to the contemporary Christian hins "I think that's because of the terrible job many of the religions have done in representing God," she says,

"God is pure love, and God doesn't udge us the way we judge ourselves. I think it's thought of being uncool because it has been uncool. What I've always tried to do is get people to use their voices-they don't have to pray in a traditional way-and just realize the universe does respond to the human voice."

"This album is spiritual and powerful and emotional and personally revealing," says Atlantic Records exec utive VP/office of the chairman Craig Kallman, who helped bring O'Connor to the label. "She's singularly unique in that she's able to pull off an album that's very challenging musically and is incredibly diverse with Celtic, reg-

gae, and rock influences." Working with such a broad array of producers helped free O'Connor to explore different directions, says the singer, who is managed by Steve Fargnoli, "I guess I felt like I'd been playing it safe (with my previous records." she says, "I'd been holing up in [producer] John Reynolds' bedroom making records, and this time I wanted to step out into the big, bad world, and it was brilliant. The water was fine

The bouncy first single, "No Man's Woman," co-written by O'Connor and Anne Preven and Scott Cutler (the pair who wrote Natalie Imbruglia's Torn"), has been serviced to hot AC, modern AC, triple-A, alternative, and pop radio. While off to a strong start at many stations, the song has struck some listeners as male-bashing. "The single is fairly polarizing,"

says Eric Keil, VP of South Plainfield, N.J.-based retailer Compact Disc World. "It takes a very strong pro-woman stance, [which] may tend to alienate a significant amount of radio listeners." However, he adds, "musically, the single is some of the more interesting music she's made in a while

Kallman believes the single is strong and says, "I don't see it as antimale at all. Knowing Sinéad as I've gotten to know her, I know she loves men, It's a liberating song about individualism." He adds, "There was some concern when we made it the first single, but as the representatives of Sinéad's art, we knew it wouldn't be right to dumb down her lyrics or dumb down our efforts on our launch. Gary Cee, PD for WLIR Long Island, N.Y., agrees with Kallman's assessment. "It's an anthem for

women who want to be liberated." he says. "This is a song that can speak to so many. It's one of my favorite songs of the year. It's a top five song for us O'Connor, who lives in Dublin, will spend much of June in the U.S. promoting the album. Already scheduled

'This time I wanted to step out into the big, bad world, and it was brilliant'

- SINÉAD O'CONNOR -

are performances on "The Rosie O'Donnell Show" and "Late Night With David Letterman "We're sniping about 10 major

cities in America with the album cover," adds Ron Shapiro, Atlantic Records executive VP/GM. "We're going to aggressively buy retail at every major chain." He adds that the single's strong radio start plus VH1's decision to add the clip have helped to greate excitement about the project as staffers talk to retailers

We've discussed with Atlantic putting the album in listening stations and doing a special promotion the first three weeks out of the box." says Andy Sibray, rock/pop buyer for Ann Arbor, Mich.-based Borders Books & Music. "We have high ex-pectations for it." O'Connor says she has no plans

for an extended tour. "I have two kids. I don't want to leave them My daughter's only 4, and she really needs my attention." However, Kallman says that he expects her to do

selected dates. Assistance in preparing this story was provided by Jill Pesselnick.

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MEK S ON

SoundScant

Hot 100 Airplay.

NO.1 THONG SONG

2 3 15 MARIA MARIA SANTANA FLAT. THE PRODUCT GAB ARRETAN

THE WE LAST WE WITHER

38 34 11 BUY ME A ROSE

(40) 39 11 SHE'S MORE

39 30 28 THAT'S THE WAY IT IS

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12	12	42	AMAZED LONGSTAR (BNA)	(30)	53	6	COULDN'T LAST A MOMENT	88 BARCE TONIGHT (Sigmon, ASCAP/Cool Abd ASCAP/Watermeton Grt, BMVErsugn, BMVE.
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Œ	26	9	I TURN TO YOU CHRISTINA AGUS LIPA (RCA)	(30)	57	2	SOME THINGS NEVER CHANGE	ASCAP Chatty, ASCAP/Trix, ASCAP/Tobols, N ASCAP (Norma: Chappell Gnobil Germany NV).
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Records with the prested airplay pains. © 2000 Billhoard RPI Communications

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3	3	2	BRING IT ALL TO ME SLAGUE (TRACK MASTERS/COLUMBIA)	18	18	57	THIS KISS FATH HALL (WARNER BROS.)
4	4	2	ALL THE SMALL THINGS BURG-182 (MCA)	17	17	21	SOMETHING LIKE THAT TIM MCGRAW (CURE)
5	5	6	M EET VIRGINIA TRAIN (AWARE, COLUMBIA)	18	21	19	I LOVE YOU MATTIM MERCE PROFESSIONE
ŧ	6	2	WHAT A GIRL WANTS CHRISTINA AGULERA (RCA)	19	14	26	I WANT IT THAT WAY BACKSTREET BOYS LIVED
7	7	6	COWBOY TAKE ME AWAY DOSE CHICKS INCHUMENT)	20	23	21	MAN! I FEEL LIKE A WOMAN! SHAMA THAIN IMERCURY CHASHVILLET
8	8	5	MY BEST FRIEND TIM MCGRAW (CURB)	21	22	22	GENIE IN A BOTTLE CHRISTINA AGULERA (RCA)
,	11	12	BLACK BALLOON GOO GOO DOLLS (WARNER BROS.)	12	19	11	LEARN TO FLY TOO FIGHTERS (ROSWELL/ROA)
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Hot 100 Singles Sales...

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4	3	6	WORRLE WOSBLE 504 BOYZ INVANITIESOSSTY	42	51	9	COULDN'T LAST A MOMENT
5	6	13	BREATHE FAITH HILL WHITHER BROS, INASHVILLE, WITH	43	29	9	TWO IN A MILLION
6	7	9	SHACKLES (PRAISE YOU)	44	41	12	JIMMY'S GOT A GIRLFRIEND THE WILKINSONS IDAN'T MASHVILLED
D	-	1	FEELIN' SO GOOD JENNIFER LOPEZ (WORK/550-WORK)	(E)	48	4	BE WITH YOU EMRIQUE IGLESIAS INTERSCOPE)
8	9	10	GOODBYE EARL COLT CHOIS (MONUMENT)	46	46	11	NO MERCY TY HERNOON (EPIC (NASHVILLE))
5	8	11	MIRROR MIRROR	47	40	16	ALL THE SMALL THINGS BLINK LBC INCA:
10	10	14	FROM THE BOTTOM OF MY BROKEN HEART BRITMEY SPEARS LIVED	48	45	29	DNE NIGHT STAND
Œ	23	10	(HOT 5**T) COUNTRY GRAMMAR NELLY (FO' REEL/ANY/ERSAL)	49	44	14	GOT YOUR MONEY OF DRITY BASTAFO TEAT KELE IELEXTRACEG
12	11	9	SWEAR IT AGAIN WISTUFE DARSTA	50	24	12	THERE YOU GO
13	5	5	THIS TIME AROUND HANGO (MOCISLANDIDING)	(31)	53	3	PRAYIN' FOR DAYLIGHT RASCAL FLATTS HARD STREET)
14	16	4	BACK HERE BEMAK I HOLLYWOODS	52	49	16	TAKE A PICTURE
15	15	16	ANOTHER DUMB BLONDE HORU SEFFENINTERSCOPE)	53	50	2	3 LITTLE WORDS NU FLAVOR (REPRISE)
16	17	17	GET IT ON TONITE MONTELL KITCAN (DEF SOULIDANG)	54	52	4	FLOWERS ON THE WALL ENC HEATHERLY INERCURY INASHVILLED
W	28	2	MONICA REFORE DATE (RCA)	55	26	7	HOW LONG LY FEAT SHARE WATSON ILDUDICOLLIMBIAL
Œ	25	2	LOVE SETS YOU FREE RELLY PRICE & FRENCH STATE SOLL/TOUNG	30	60	2	1 LIKE DEM GIRLZ
16	20	12	WHISTLE WHILE YOU TWURK	57	47	12	TRAGEDY STOPS AND
26	16	16	SAY MY NAME DESTRIPS CHILD ICCLUMBIA	66	57	21	STILL IN MY HEART TRACIE SPENCER (SANDOL)
D		2	OTHERSIDE MED HOT CHILI PEPPERS (MARNER SIGOS)	50	55	9	UNCONDITIONAL CLAY DAVIDSON WORSEN WASHINGLIED
23	13	21	1 LIKE IT SAMME (REEWORLDICAPITOL)	50	43	9	WHEN U THINK ABOUT ME
23	16	7	I DON'T WANNA KISS YOU GOODNIGHT	61	55	21	READY N-TOON (DREADWORKS)
16	12	7	NOTHING AS IT SEEMS	03	58	40	SMOOTH SANTANA FEAT, ROLL THOMAS (ARUSTA)
25	25	9	IF YOU DON'T WANNA LOVE ME	66	55	3	I WILL LOVE AGAIN
26	13	9	SOMEDAY OUT OF THE BLUE	Œ	-	2	ONE VOICE BILLY GLIMAN (EPIC INASHVI(LEI)

11) 54 2 ONE FOUR LOVE PT. 1 89 79 22 GTD UP 900F DISC PRISONS THA SECTION DOSC HOUSE TO 78 66 5 THINGS I'VE SEEN 32 34 6 UNBREAKABLE HEART SINCE AND THE STATE OF THE STAT D - 1 WHEN YOU NEED MY LOVE 33 36 10 PM OUTTA LOVE 34 38 2 DESERT ROSE STORY TEAT CHES MANN CASMINITERSCOPE 72 71 25 24/7 REVON EDMONDS I RCAI 73 67 9 I DO BOTH JAY & JANE 35 27 9 DANCING QUEEN 36 35 16 THANK GOD I FOUND YOU MARKET CHEST COLUMNIC 74 69 17 YOU CAME ALONG

Records with the preatest sales gains: © 2000, Billboard/BPI Communications and SoundScan, Inc

26 13 9 SOMEDAY OUT OF THE BLUE 27 32 12 U DON'T LOVE ME

26 31 9 YEST OND BROOK WINTER BROS. PROMULEN

29 21 11 I LEARNED FROM THE BEST

37 33 5 PICTURE PERFECT

30 30 13 AMAZED

ASCAP/Kanducy, ASCAP/Nar Centrel, ASCAP/EMI April, ASCAP/Eval Plantner, ASCAP/ Na. \$7 THIS THAT AROUND Claim N Broad, ASCAP/Meany Harmony

58 61 21 SHAKE YOUR BON-BON

68 55 16 THE GREAT BEYOND

67 63 15 BEST FRIEND

88 64 11 THE FUN OF YOUR LOVE

75 62 19 IT FEELS SO GOOD

SCOPPIN In Product (2001).

SCOPPIN IN PROCESSION OF THE SCOPPIN IN PROCESSION OF THE SCOPPIN IN SC

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF RROMOCKST DATA SYSTEMS RAMIO PLAYLISTS AND RETAIL STORE, MASS MERCHART AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAM.

						_				8 MAY 20, 2000 Brazza (m lines	
THES	WEEK	2 WKS AGO	WINS. ON CHART	TITLE ARTIST ANABORTON ARTIST PROCESS ANABORTON ANABORTO	PEAK POSITION	THIS	UAST	2 wns Ago	WIS ON CHART	THE CONTROL OF THE CO	PEAK
1	1	,	15	MARIA MARIA A Z WANTE NO. 1 SANTANA FEATURING THE PRODUCT GAR	1	(50)	55	62	8	BEST OF ME MYA FEATURING JADAKISS SACZREAT MEASUREMENT OF THE SEATURING JADAKISS SACZREAT MEASUREMENT OF THE SEATURING JADAKISS	50
_	_	_	29	WIEN BUPIESS A RIN CORRESED SINTANCE (PAZZO PROPRIO TO COLO 1 CARSTA 2377) (RREATHE + FAITH HILL	2	(51)	70	82	3	IT'S GONNA BE ME EMP (MASHATIN MANUE CARISSON) AND AREADON OF THE CARISSON	51
2	3	3	17	B GALLIMOTE FINIL ON LAWRES DISTILLY (C) ID) TO WARNER BROS INASHALLE! ISSUEMEN THONG SONG + SISCO	3	(52)	60	86	4	BROWN THERE IN MAN'S BURRY BURNS MCMALLY THORNWALLEY CHAPT BURNS MANY BURNS MCMALLY THORNWALLEY CHAPT BURNS MANY BURNS MCMALLY THORNWALLEY CHAPT BURNS MANY BURNS MCMALLY THORNWALLEY	52
-	4				3	53	53	55	14	BEEN THERE COUNT BLACK WITH STEVE WARRINGS CBUOK IT MAIN SWARMED RCA NAVINGELL ALROW OUT I	44
4	2	2	10	THE THE LESS HANDLESS THE STREET STRE	2	(54)	57	66	7	P EBERSELD IN ARROLD M ROBERTS THARREST MERCELL) REPUBLIC ALREA MULTIPALITIES E.	54
5	6	7	14	A SLATER IM GRAY : PUZUMNA JUM D WILDER) EPIC ALBUM CUT 1	5	(55)	66	77	3	ELPS GET MARKED JAGGED EDGE ELPSE BY TUY I BUPFILB CASEY B CASEY, B M COOL SO SO DEF ALBUM TUI LULL NEW 1	55
(6)	8	8	18	EVERYTHING YOU WANT VERTICAL HORIZON M ENDERT I GROSSE IM SCAMRELD DO REA ALBUM CUT 1	6	56	52	50	12	BIGUINNER IP VASSAR C BLACK R M BOURNE) AR STA NASYMULE ALBUM OF T	45
7	5	5	22	SAY MY NAME ● R. ÉRING IN LINE 161 - ÉRING I LOWELS ÉRIOWES LUDOETT X PONUMO LA DECISION DE CELTRA Y COLLINSA 1932 †	1	57	54	58	12	WHOAT ★ SUCCERED (A BEST R ROSS M PERRE) THE BAD BOT THE PERRED	43
3	9	12	8	BE WITH YOU A ENRIQUE IGLESIAS P. BARRY IN TAYLORS (TO INTERSCOPE 497320" 1	8	58	62	69	8	ELEMANN WILSON AS ILLEMANT DAMPS FOR THE STREET TO BE ALBUM OUT	58
9	7	6	17	BYE BYE ★ 'N SYNC K LUNCIN. J SCHULZE (K LUNDIN.) SCHULZE A GARLSSON) (D. IVE 42581* †	4	(59)	71	85	3	NODES THANKING STORY OF A GIRL) SEGMENT ASSUMENTATION OF THE DAYS NODES THANKING STORY OF A GIRL)	59
10	12	14	10	EVENT FOR A STATE OF THE STATE	10	60	69	74	9	OAL DATE PRE MASSES	60
<u> </u>	14	11	21	1 WANNA KNOW JOE IN IT ALLEN LI DHOMHEL SERVINER MINISTERMEN IN IT SQUINGTRACK A ALBERT CIT 1	11	61	38	19	10	GOODBYE EARL ● DIXIE CHICKS BOHACEY! WORLEY ID LINDS: DIGHT MONUMENT THE ?	19
12	10	9	42	AMAZED LONESTAR D HIGT IN TRANSPRIETY IN GREEN A MAYOR CLUNDSDY D D ID IN THE PARTY OF THE TANKERSLEY IN GREEN A MAYOR CLUNDSDY D ID IN THE PARTY OF THE TANKERS OF THE PARTY OF THE P	1	62	63	61	17	DON'T WANNA AALIYAH DULANTO KIMOKS U AUSTIN DI SCANTZ KIMOKS JI PANA BLACKSROUND PRIOR TY SOUND THACKS DUT	35
(13)	13	13	13	YOU SANG TO ME MARC ANTHONY	13	63	67	67	9	YOU OWE ME NAS FEATURING GINUWINE COLUMN ALBUM CUTY	59
14	11	10	18	IT FEELS SO GOOD ★ SONIQUE	8	64)	RE-I	NTRY	12	FEELIN' SO GOOD ★ JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE SOMES-CLMSS INACARO GLODOSC NOSE CLERCZ CROSS CREATURING CONTROL TO THE CONTROL OF THE CONTRO	51
(15)	19	26	5	OOPS!I DID IT AGAIN BRITNEY SPEARS	15	(65)	73	72	7	A PURO DOLOR SON BY FOUR SONY DISCOS ALBUM OUT 1	65
<u></u>	16	22	29	HIGHER CREED	16	(88)	76	-	2	SOME THINGS NEVER CHANGE TIM MCGRAW ASTRONO BEAUTY OF ALEXANDED COMBALOW COT	66
17	15	15	12	THERE YOU GO ◆ PINK	7	87	59	49	5	SOMEDAY OUT OF THE BLUE * ELTON JOHN THE PRINCIP HEALTH STREET ST	49
(18)	24	29	15	SHE KSPERE IA MOORE, K BRIGGS, K BURRUSS) OTHERSIDE RED HOT CHILLI PEPPERS.	18	68	58	47	18	FORGOT ABOUT DRE OR THE MAN IS YOUNG IN BRAISFORD, A MATHERS! DR. DRE FEATURING EMINEM ATTERMAT-ALEGNI OUTTRESCOPE 1	25
<u>19</u>	21	78	6	RRUBN A STRUCTURAL SHOUSCAMPE COMPRE COMPRE COMPRESSION AGAIN FRA	19	69)	83	-	2	I HOPE YOU DANCE MARGIN IN IT SAMERS T SILERS) LEE ANN WOMACK WITH SONS OF THE DESERT TO MCA MARKHELE ALBUN CLIFT	69
19)	21	28	-	MANUEL M	17	70	49	-	2	NOTHING AS IT SEEMS * PEARL JAM	49
(20)	32	70	3	GREATEST GAINER/AIRPLAY	20	11)	74	_	2	JUMPIN, JUMPIN B RAPIALIS IN MICHAEL PERSON B PROVINCESI COLUMNIA ALBUM COT	71
_	-		3	DR. DRE DR MATHERS A YOUNG M ELIZONDO, I COSTERO WEB-NTERMATH AUBUM CUT-INTERSCOPE I	20	(72)	78	87	3	PRAYIN' FOR DAYLIGHT * RASCAL FLATTS M BROWLIN WILLIAMS 1 100AUG - GLESS 1 1100 AUGUST	72
21	18	16	43	M SERLETC I SHER THOMAS SAN TANA FEATURING ROB THOMAS	1	73)	75	84	4	MORE TRACE ADKINS T BRIDGE IT MONUSH O GRAYS OF CAPITIC PLASMINES ALBUM DUT 1	73
22	20	24	9	I WISH ★ CARL THOMAS MICITY (TI BIO BOY 79321*308514.1	20	74	77	83	4	ANOTHER NINE MINUTES * EUR PAL, 1 (2) T BOOK, AS BURNA I BUPPERTI MONUMENT A COUNTY TO	74
23)	39	32	4	GREATEST GANCE/AIRPLAY SOCIAL DIAGONAL COLORS OF COLORS	23	75	64	60	16	NOTHING AST SECRES PEPAL AND ADMINISTRATION OF THE PROPERTY OF	42
24)	29	37	4	BENT MATCHBOX TWENTY UNA ABUNCUI ATUNCUI F	24					GREATEST GAINER/SALES	Т
25	22	21	18	NEVER LET YOU GO THIRD EYE BLIND IS JENKINS) ELEXTRA ALBUM TOTALS IT	14	(76)	96	99	4	(HOT S**T) COUNTRY GRAMMAR ★ NELLY JEPPERSON (NELLY,) EPPERSON) NELLY (FO RED. 1564000 NNNERSAL †	76
2 8	31	33	7	CRASH AND BURN WARANGET STEERED CHARLES ID HAVES ID JONES COLUMBIA AUBINI CUT 1	26	77	68	76	- 6	GIVE ME YOU * MARY J BLIGE M STAL NATE LEVERIN MINE CLEMONS DWINNERDO TO MOD 155708* 1	68
27)	27	27	13	PARTY UP (UP IN HERE) * DMX. SWIZZ BLAZZ IT STUMBES & DE ZAU (D BUFF RYDDRS OFF JAM 562405 Y 10 JAM 5	27	(78)	84	-	2	WITH ARMS WIDE OPEN CREED JAUREWEG METERICKTI STEADS. WHO UP ALBUM TO	78
28)	33	39	5	BIG PIMPIN' * JAY-Z FEATURING UGK	28	79)	89	-	2	HOT SET TOOK GRANAMA * DO DO THE MILL MANDAMENTAL MAND	79
29	25	25	14	ONLY GOD KNOWS WHY KID ROCK AN POCK I TRANSING HIS ON THE MISSING THE POSSURE A BRUNCH OF AN APPLICATION OF THE POSSURE A BRUNCH OF AN APPLICATION OF THE POSSURE A BRUNCH OF	19					HOT SHOT DEBUT	Г
30	23	18	31	THRALAND CARRENT MARKET PROPERCEUTIES PRETAINS (\$100 AFELIANE) MAIN A CHINESCHOOL PARTY OF THE PROPERTY AND A CHINESCHOOL PARTY OF THE PARTY OF THE PROPERTY AND A CHINESCHOOL PARTY OF THE PARTY	4	(80)	NE	₩Þ	1		
31	17	17	6	WOBBLE WOBBLE ★ 504 BOYZ	17	61	79	75	5	TO SO HARD TO SO HARD THE WALL & COLOR MORE TO SOURCE TO	75
32	26	23	21	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS	6	(82)	88	88	4	FLOWERS ON THE WALL * ERIC HEATHERLY CONTROL OF THE WALL & CONTROL OF THE WARD AND ADDRESS OF THE WARD ADD	82
33	28	34	9	SHACKLES (PRAISE YOU) * MARY MARY	28	63	61	52	17	TLIKE IT ◆ DAUSTIN ID RUSTIN G WHITE! SAMMIE RUSTIN ID RUSTIN G WHITE! SCHOOLT IN FREEWORD DESTRUMENTS. ↑	24
(34)	36	45	7	W CAMPBELL (TATATIONE A TATATION CAMPBELL) ID (01 (01 02 79303 ↑ BETTER OFF ALONE ★ ALICE DEEJAY	34	84)	86	-	2	MITALLES	84
(35)	42	53	5	BROADWAY GOO GOO DOLLS	35	(85)	87	-	2	ME NEITHER BRAD PAISLEY FIRMURS IN THE DUC DUBOIS FROSERS) WI ARBITA MISONALLY ALEMANT T	85
_	41	41	11	THE WAY YOU LOVE ME	36	88	65	68	8	MIRROR MIRROR * M2M D DISSUSCIBLE HOUSEN ESHOSEN D DEGLER P SHEYNE DET 00 00 00 ATLANTIC MASS 1	65
36)	_	_	11	IS NOT THE PROPERTY OF THE PRO	36	67	45	20	5	THIS TIME AROUND # HANSON HANSON CONTRIBUTION SOUTH MODERAL MODERAL PROPERTY OF THE PROPERTY O	20
37	34	30	31	WARRASSEFE CHARES THORES (D HAVES, D. DNES) C. DO NO COLUMBA 79026 1	1	(88)	98		2	DESERT ROSE ★ STING FEATURING CHEB MAMI	88
38	37	35	37	C ROCKEY IM ANTHONY C ROCKEYS (C)	3	89	85	78	10	WHISTLE WHILE YOU TWURK ★ YING YANG TWINS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS SPAT IN AZZ IS NO. AANG IS ALIM AZZ IS NO. AANG IS NO.	74
39	47	59	7	N MILLS A CHANGE C BROOKS SMITH LODGERS ID ID ID IN MARKER BROS SMISHELL TO A MARKE	39	90	72	71	13	THAT'S WHAT I'M LOOKING FOR * DA BRAT	56
<u>40</u>	46	54	6	GRADUATION (FRIENDS FOREVER) VITAMIN C LIGHTSCHIS HIGHES & PITATRICY & DEUTSCHIG LIGHTMARKUM CUTEGO	40	(91)	92	-	2	Design D	91
41)	50	65	5	WHERE I WANNA BE DONELL JONES DURING WEST CHARLES WEST) UNTOUCHABLES LAFACE ALBUM CUTARISTA ?	41	92	82	80	10	THE BAD TOUCH BLOODHOUND GANG	52
42	35	31	28	THAT'S THE WAY IT IS CELINE DION MARTIN KLUNDINA CARLSSON NO 550 MUSIC ALBUM CITIES O WORK!	6	93	90	90	9	I BELONG TO YOU LENNY KRAVITZ	71
43	39	36	17	THE BEST DAY GEORGE STRAIT 1 SET MAY GET 227 TO CHAMBERLAND DILLON: 00 MCA MISHVILLE ALBUM CUT	31	94	93	81	17	LESSONS LEARNED TRACY LAWRENCE THE SON LEARNED TRACY LAWRENCE	40
4	44	46	6	SWEAR IT AGAIN * WESTLIFE	44	(95)	-	wÞ	1		
45	43	38	17	HOW DO YOU LIKE ME NOW?! TOBY KEITH	31	96	95	92	8	NO MERCY * TY HERNOON	92
46	40	40	11	BUY ME A ROSE KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN	40	97	81	64	17	NO MERCY SEASON FERRORS A DOWN FROM THE BOTTOM OF MY BROKEN HEART A BRITISTY SPEARS FERRORS FROM THE BOTTOM OF MY BROKEN HEART A BRITISTY SPEARS FOR MERCY SPEA	14
(47)	48	51	11	SHE'S MORE ANDY GRIGGS	47	56	97	89	19	FALLS APART SUGAR RAY	29
(48)	51	57	6	Month Mont	48	(99)	-	wÞ	1	ET BURGE 2 - Martin SECOND MC (2001) PALLS APART D SUMME (2004) RATE D SUMME (2004)	99
(49)	56	63	10	COULDN'T LAST A MOMENT * COLLIN RAYE	49	100	80	56	14	ANOTHER DUMB BLONDE ★ HOKU	27

WITNESS U.K. READIES FOR MCA U.S. DEBUT

(Continued from page 13)

ular," he adds. (They share the same northern hometown of Wiggan, where Witness guitarist Ray Chan was a college friend of his Verve counterpart, Nick McCabe. Witness U.K. has now relocated to Bristol.)

"When we spoke to people, at first they were more interested in what we knew about the Verve," Keeton says. "People were desperately looking for links, but we got over that very quickly, and when you listen to us, you realize we're nothing like them."

Keeton and Chan are Joined in Witness U.K. by ocalist Gerard Starkies and drummer John Langley, sugmented by fifth member guitarist. Julian Pransky-Poole. The band is published by Island Music and comanaged by longtime U.K. publisher. Sob Partridge and his partner at Coalition PR, Tim Vigon, who brought the band to the table, leading to the establishment of Coalition Management. Witness U.K.'s first domestic single was "Quarantine," a limited edition of 1,000 copies in November 1998, released on its managers' independent Valiant Recordings imprint specifically to create an impression in indie circles, although the band had

aiready signed with Island by then.
"Before The Calm' was proclaed
by Phil Vinall, whose previous credtis inched Estatics, Gene, Black Box
Recorder, and Six By Seven. The
adum was released July 5 of Latsuss had completed a British tour
with the now-defunct Hurricase P₁
played at the Glistonbury Festival,
and made a previgious appearance
on BBC 2's long-running live performance series' Earl With Jobis Hotchied the support slot last autumn
on the Charladam British tour

Neither Partridge nor Keeton

express concern that "Before The

Calm" did not generate any major singles activity in the U.K., where "Sears," in March 1999, and "Audition," the following June, both peaked at No. 71 on the U.K. chart.

"There were four companies hugely interested in signing this band," says Partridge. "We sat down and talked with Island about how this thing would develop, and so far we're on course. We did establish an interesting fan base in this country." He cites the importance in that regard of

the band's Web site, witness.uk.com.
Keeton admits that in the fastpaced local scene, some observers
will perceive that the band's moment
has already passed. "But we haven't
gone. You can't let yourself worry

about that kind of thing."
Witness U.K. is now working on material for its second album. Gordon Gilbon, owner of Adelon Records in Preston, Lancashire, recalls the band playing at an in-store appearance. "We got a decent response form it," he says. "The album was not a top division neller bat a decent, mid-range indic hand is." Outside of the U.K., the only other territory to resident the control of the cont

"We're not immediate; we're not [U.K. chart regulars] Steps," says Keeton. "I feel that people in (the U.K.) need to be re-educated about what music is all about. It's not like eating a hamburger or watching a Mickey Mouse cartoon—it's about communicating something."

Assistance in preparing this story was provided by Chuck Taylor in New York.

'Selena' Canceled In L.A.

Dispute Prevents Musical's Run At Universal

BY RAMIRO BURR

SAN ANTONIO—The "Selena Forever" musical, which was to open May 9 at Los Angeles' Universal Amphitheatre, was canceled because of a dispute between show producers and venue promoters.

"The performances were unilaterally canceled by the Universal Amphitheatre," said producer Michel Vega. "We're considering all our options, and we considered [cancellation] a breach of the con-

two weeks to a

one-week perfor-

mance because.

cell

financially, it was not a twoweek performance," based on

her ticket-sales research, "They

wanted two weeks. But we

couldn't come to a financial

agreement on the one-week run.

We mutually agreed [to can-

Vega, however, was adamant that Universal "pulled the plug too early. We had a lot of press

interviews scheduled in the last

two weeks [before the sbow

opened). We flew in cast mem-

tract."

But Emily
Simonitsch, Universal's VP for
special marketing, said the show
was canceled because "we had
renegotlated from

- MICHEL VEGA -

bers to do interviews and get a

lot of exposure, but they pulled the plug before it happened." Vega said he and the other producers—Tom Quinn, Peter Fitzgerald, and Jerry Frankel were scrambling to find an alternative venue

es were uni"We want to go forward, but
yo the Unithis is a lig financial blow," Vega
a," said prosaid, "We have to figure out the
ga. "We're
next step. We have to find a
potions, and
place to play in Los Angeles, because we still
leive this is a

"We want to go
the show. There
have "There was a good market for
the show. There
have "There was a good market for
the show. There

are 5 million Latinos in Los Angeles; it is the
biggest Latino
market in the
country, and it
seems a crime the
show is not playing there."
Meanwhile the

Meanwhile the tour will continue as scheduled, with the musical running June 13-18 at the Civic

Theater in San Diego.
"Selena Forever" was originally scheduled to run May 9-21 at the 2,200-seat Wiltern Theater but was moved after Sim-

onitsch convinced Vega and others that the 6,251-seat Universal, which was condensed for the show, was a better venue. The touring musical opened March 21 in San Antonio.

March 21 in San

HOT100 SPOTLIGHT

bu Silvio Pietroluongo

HOLDING STEADY. "Maria Maria" by Santana Featuring The Product G&B (Arista) remains at the top of The Billboard Hot 100 for a seventh consecutive week, after fending off labelmate Tomi Braxton and her "He Wan't Man Enough" track the past two weeks. This issue, "Man" drops 2-4 as both airplay and sales dip.

Braxton is not alone in losing sales points for the week, as the singles market was down 17% overall (see Mente Week), page 12%. The decline is even greater at the top of the Ho 100 Singles Sales chart: The top 10 tiles are down 30% compared with last issue. Alon, sales dava was affected by the intability of a large secount to submit its sales report by the property of the size of the si

BETTER LATE THAN NEVER: With a retail single finally in the pipeline, Jennifer to Lope Featuring Big Fun & Fat Jose resenter the 18th 100 at No. 64 with "Feelin' So Good" (Work:550-Work) after failing off the act two weeks age. "Feelin", while peaked on the 8th 100 at No. 81 in units. Also entering the sales chart a few weeks after ratio play peaked with the contenting the sales chart a few weeks after ratio play peaked with the proposition of the sales of the pipeline simple research of the pipeline simple peaked with the sales and the sales of the sales of

© LUATEO DE MAYO. Auliyah earns her fourth top 10 Het 100 hit, and her frast in 269, was, with "Try Again" (Binkelground/ Nerjin.) Wille all her tracks have appeared on the Bilackground Records imprint, Virgin is the third distribution/promotion lastle but Auliyah has kales to the top 10. "Back & Forth" (peaking at No. 5, July '94) and "At Your Best (You Are Lond')" No. 6 Chother '94) were through Jive, and "The One II Gove at Billiations, her most recent charted song, "I Den't Wanns, "which peaked at No. 35 in March, was through Printer."

GONTENDERS: Although there are not too many radio hits scheduled to be released at train line hears ittine, there are two songe currently in the top 25 that should make hig jumps on the Hot 100 when their sine his totors. Mare Anthough "Nos Sang 100 Me" (Calmidal) reached give his torous, Mare Anthough "Nos Sang 100 Me" (Calmidal) reached should easily more into the top five, with an outside chance at No.1. Certaintan Aquillers will live for her title No. 11 Hot 100 single with the release of "1 Turn To Nos" (RoA) June 13. "Turn" (clinks 21-19 on the Hot Ool one dig state 2 for hillim listeners, septice linguing a not ho to karflyid

EMI SETS DIGITAL DOWNLOAD OFFER (Continued from page 1)

ence as easy as possible. We want to encourage them to use downloads." Among the acts that will be available for download are D'Angelo, Janet Jackson, Pink Floyd, Selena, Frank Sinatra, Snoop Dogg, Spice Girls, and Tina Turner, as well as artists from the company's Christian and Latin labels.

Initially only North American consumers will be able to purchase EMI downloads. After the company has analyzed the performance of the effort, it plans to roll out the digital format to other markets.

In order to entice its accounts to support the effort, EMI Recorded Music will use the traditional industry gross-margin wholesate model in selfing the downloads to retailers, who in turn will set their own store prices for the titles, sources say. So if a CD carries a \$16.58 list price, merchants will be charged the usual wholesate boxto price of \$10.78 for a download. EMI had considered the so-called

agency model, by which the labels set the consumer price and assign a fee or commission to merchants.

Merchants have expressed concent about the agency model, especially about their portion of the profits and their reluctance to share customer information with the labels. In fact, retail executives privately tell Billboard that it is because of those concerns that they are reluctant to sign up and endorse the strategy of Sony Music Entertainment for selling downloaded singles, which were made available at the end of April.

made available at the end of April.

In offering downloads to merchants, EMI Music Distribution will use Microsoft's Windows Media format. But merchants will be able to choose their own digital service

mat. But merchants will be able to choose their own digital service provider. Besides Microsoft, the providers that could take part in the EMI effort are Supertracks, Liquid Audio, and Amplified.com, according to sources. Cottrell says that the service pro-

Cottrell says that the service providers will retain the E-mail addresses of the consumers and that, although the providers will make sales data available to both EMI and the retailers, EMI will not have access to the customer information. Retailers generally credit EMI with being the most responsive major in listening to their concerns.

As for the consumers, EMI will allow them to download an album or a single and listen to it once for free. But if they want to own it and enjoy multiple plays, they will have to pay for it. Cottrell says EMI hopes that the ability to sample before buying

Furthermore, after consumers pay to download a recording, EMI will allow them to burn the music onto a CD recorder, send it to a portable player three times, and re-install it

will boost sales.

onto their computers twice if necessary due to an upgrade or some other

The downloads will play on all open and protected portable devices, Cottrell says.

In its initial batch of downloads, no

new releases will be offered. But EMI says it hopes to add new content every month and may include some new releases in a timely manner.

FOR THE RECORD

In a May 18 Recording Industry Ass. of America certification story, multi-platinum certification levels attributed to WEA/Latina group Maná were incorrect. The group's 'Dondo Jugaran Los Niños' album waiso certified for sales of 1.2 million units, 'Sueros Liquidos' reached the Imillion multi-platinum chief and the Trillion multi-platinum chief units of the Trillion with the trillion multi-platinum chief and 'MTV Unplugged' was certified at 400.04 million and 'MTV Unplugged' was cer

In addition to backing Brian Wilson, who was the subject of a May 6 story, the Wondermints also release albums featuring their own material. The band is signed to Sony Japan as well as Castle in the U.K.

™Billboard 200

THE TDP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOURCESCAPS

SoundScan*

WEEK	WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE NITHAT & MEMBEROPETRIBUTING LABEL ISLUGGESTED LIST PRIOR ON EDUNALISH FOR CASSITECES	PEAK	THIS	WEEK	2 WKS	WKS. ON CHART	ARTIST TITLE INHIBIT A NUMERIOSTRIBUTING LIBIT, CLUSGESTED LIST PRICE OF EQUIPMEDIT FOR CLUSGETE, OR	PEAK
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3 4	_	3	23	SISQO ▲* DIVACONDEF SOUL 546816*RDING (12 98/18 98) UNLEASH THE DRAGON	2	58	50	46	9	GERALD LEVERT ● EASTWEST 62147/EEG (11 98/17 98) G	Ţ
4 3	3	2	3	JOE INT 41703 (11 98/17.98) MY NAME IS JOE	2	(59)	65	70	3	THE BROOKLYN TABERNACLE CHOIR GOD IS WORKING - LIVE	1
5 2	2	-	2	TONI BRAXTON LAFACE 2606/94RISTA (11.9818 98) THE HEAT	2	60	58	46	10	M2 COMMUNICATIONSWORD 6.1805/EPG (11 98 EQ16 98) GOD IS WORKING — LIVE STEELY DAN GRANT 22719 WARNER 8905 (12 9818 99) TWO AGAINST NATURE	+
6 6	5	4	47	SANTANA ◆12 ARISTA 19080 (11 99/18:98) SUPERNATURAL	1	_	_		_		+
7 8	П	8	32	CREED ▲* WIND-UP 13053*(11 9817 98) HUMAN CLAY	1	61	55	32	69	BRITNEY SPEARS ◆12 JNE 41651 (11 96/18 90) BABY DNE MORE TIME	1
8 5	5	-	2	CYPRESS HILL COLUMBIA 69990*ICRG (1.98 EQ18 98) SKULL & BONES	5	62	NE	W.►	1	MARY MARY CZCOLUMBIA 6374QCRG (10 98 EQ/16 98) THANKFUL	6
8 7	, 1	5	41	DESTINY'S CHILD & COLLMBIA 69870*CR0 (11 98 EQ17 98) THE WRITING'S ON THE WALL	5	63	54	51	43	SLIPKNOT & : AM 8655/ROADRUNNER (11 98/16/98)	1
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10 1	3	18	19	JAY-Z & ' ROCA-FELLADO' JAM 546822*YOJING (12 78/18 56) VOL. 3 LIFE AND TIMES OF S. CARTER	1	(65)	80	77	53	TIM MCGRAW &* CURB 77942 (10 98) 7 98) A PLACE IN THE SUN	ť
1 1	2	10	71	KID ROCK &" LAWATLANTIC 831191/AG (12.99/18.90) DEVIL WITHOUT A CAUSE	4	65	64	78	104		+
2 1	9	11	25	DR. DRE ▲* AFTERMATH 490486**NYTERSCOPE (12.96)18.961 DR. DRE — 2001	2	66	ы	18	104		13
3 1	0	15	20	DMX ▲1 RUFF RYDERS/DEF JAM 549933*10JAMS (12.98)18:981 AND THEN THERE WAS X	1	67	40	19	3	PINK FLDYD CXUMBIA 62055CRQ (20 98 EQSA 98) THE WALL UVE 1980-81: IS THERE ANYBODY OUT THERE?	1
4 1	7	12	36	DIXIE CHICKS A* MONUMENT 6967850NT DIASHMILED (11.96 EQ:17.96) FLY	1	68	61	53	25	KORN ▲* IMMORTAL 637101/EPIC (11.58 EQ17.98) ISSUES	
5 1	6	13	41	MACY GRAY ▲' EPIC 69490* (11 98 EQ17 98) (III ON HOW LIFE IS	4	69	59	57	3	TONY TOUCH TOWNY BOY 1347* (11 99/17 98) THE PIECE MAKER	1
6) 2	_	20	26	FAITH HILL A' WANTE BOS. INSMILLD 47373WBN (12 9818.98) BREATHE	1	70	73	68	119	DIXIE CHICKS A* MONIMENT SATESSONY INASHALID ITO SE EDIT SID BID. WIDE OPEN SPACES	
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	•		6	TOTAL MOST OF THE PROPERTY OF	3	71	60	55	15	D'ANGELD ▲ CHEEBA 90UMD 48H999*/VRIGIN (11 98)17.981 VOQDOO	\perp
8 2		6	37	CHRISTINA AGUILERA ▲¹ RCA 67490 (11.98)17.98) CHRISTINA AGUILERA	1	72	74	71	18	P.O.D. ● ATLANTIC 83216WG (11.98/17.96) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	1
1	1	7	4	NO DOUBT TRAUMA 490441 "ANTERSCOPE (12.98/18.98) RETURN OF SATURN	2	73	70	81	7	TRINA SUP-N-SLIDENTUNDE 83212*/AG (10 9816 98) DA BADDEST B***H	t
2	4	27	13	3 DOORS DOWN ● REPUBLIC 1539200UNIVERSAL (11.98/17.90) ■ THE BETTER LIFE	20	(74)		wb	1	THE MIGHTY MIGHTY BOSSTONES AGRICULAND SUNSYMBAD (11 9817 98) PAY ATTENTION	t
1		21	10	BLOODHOUND GANG REPUBLIC SEPTEN AND INSCRIPTION OF THE PROPERTY OF THE PROPERT	14		68	74	23		+
2		16	4	DA BRAT SO SO DEFICILIMENA 697727-KRG (1) 98 EQU? 980 UNRESTRICTED	5	75	68	/4	23		1
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1 1	-	9	3	CARL THOMAS BAD BOY 73025/ARISTA (1 0 96/16 58) EMOTIONAL	9	77	81	109	6	ALICE DEEJAY REPUBLIC 1576725/NWERSAL(1) 9617 98 888 WHD NEEDS GUITARS ANYWAY?	t
1 2	6	24	48	RED HOT CHILI PEPPERS ▲* WARNER (ARCS 47386* (10 9817.98) CALIFORNICATION	3	78	71	79	79	JUVENILE A CASH MONEY 153162/UNIVERSAL (1) 96/17:960 400 DEGREEZ	t
1	5	- 1	2	MYA UNIVERSITY 490640*INTERSCOPE (12 98/18 98) FEAR OF FLYING	15	78	67	66	5	RAH DIGGA DIPMODED DOTAL 62385-9750 DI 19017 90 DIRTY HARRIET	+
6 3	0	31	32	MARC ANTHONY ▲ COLUMBIA 69726-7CRG (11 98 EQ/17 98) MARC ANTHONY	8				-		Η,
1 2	3	22	5	BIG PUNISHER LOUGICOLLIMBIA 63843*CRG (11.98 EQ17.98) YEEEAH BABY	3	80	78	100	14	SNOOP DOGG & THA EASTSIDAZ ◆ SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE 2049*TVT (1996) 2.981	1
D) 3	5	62	63	EMINEM & * WEB-AFTERMATH 4900327*MITERSCOPE (12.98/18.98) THE SLIM SHADY LP	2	(II)	NE	wÞ		COLLIN RAYE EPIC (MASHVILLE) 9999593NY (MASHVILLE) (10.59 EQ.17.99) TRACKS	П
9 2		30	46	LIMP BIZKIT A* FUP 4903354900TERSCOPE (12 98/18.98) SIGNIFICANT OTHER	1	82	84	72	6	TRISHA YEARWOOD ■ MCA NASHVILLE 170002 (11 99/17 98) REAL LIVE WOMAN	t
2	-	17	51	BACKSTREET BOYS ◆** ave 41672 (1.1 98/18-98) MILLENNIUM	1	63	75	50	13	VARIOUS ARTISTS GRAMMY 67945/904 (1) 99/17 990 GRAMMY NOMINEES 2000	۰
1 4	-	17	31			84	94	102	33	KENNY ROGERS @ DRIAMCATCHER COL (1) 9814-980 SHE RIDES WILD HORSES	٠
2	8	25	25	CELINE DIDN A* 550 MESIC 62760 LTG (11.98 EQ18.98) ALL THE WAY A DECADE OF SONG	1 1						۲
0 4	,	37	9	GEDRGE STRAIT ▲ MCA NAS-MALLE 170100 (11.96)17.98) LATEST GREATEST STRAITEST HITS	,	85	108	96	18	TOBY KEITH ◆ OREAMWORKS OWSHVILLEI 49029914TERSCOPE (11.9617.90) HOW DO YOU LIKE ME NOW?!	1
	-	31			<u> </u>	86	83	83	6	VARIOUS ARTISTS WOW WORSHIP ORANGE: TODAYS 30 MOST POWERFUL WORSHIP SONGS	١.
2	2	_	2	NEIL YDUNG REPRISE 47305WARNER BROS. (12 96/18 96) SILVER & GOLD	22	87	79	82	12	SONIQUE FARM CLURREPUBLIC 1575364/NWFRSM (12 NV18 NV BB) HEAR MY CRY	
1 3	1			ICE CURE	3						П
3	.	28	7	ICE CUBE LENCH MORRIST SIDE 500151/PRORITY (11.99/17-96) WAR & PEACE VDL. 2 (THE PEACE DISC)			90			MARY I BLIGE A MCA 111929 (11 9917 99) MARY	
		28	7	BONE THUGS-N-HARMONY A NUTRIESS 63561-5PC (11-96 1917 98) BTN-HRESURRECTION	2	88	90	104	38	MARY J. BLIGE & MCA 111929* (11.99/17.90) MARY	t
			-	LENCH MOMBEST SICE 500151/PRORITY (11.59)17-961 WARK & PEACE VIDL 2 (THE PEACE DISC)	-	89	102	104 91	38	M2M ATLANTIC 83258AG (10 98/16 98) 199 SHADES OF PURPLE	Ė
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Honor the Man Who Makes

Jason Flom, President, Lava Records



Music Visionary of the Year

Award Dinner

Wednesday, June 7, 2000 6:30 p.m. Tavern On The Green New York City

Featuring Performances by

Kid Rock and Friends & Blue Man Group

Master of Ceremonies

Ms. Bif Naked

Honorary Event Chairs: Martin Bandier • Ahmet Ertegun • Rob Glaser • Doug Morris • Thomas Valentino

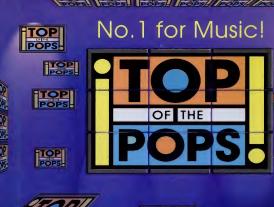
Journal Chair: Charles Goldstuck • Visionary Chairs: Pete Angelus • Arny and Patrick Arn • Les Bider • Jim Caparro
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Michael Domemann • Robert Emmer • Suzan I. Evans • Charlie Feldman • Nicholas C. Ferrara
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For reservations or to place an ad in the Tribute Journal, please call (212) 836-1853.



UJA-FEDERATION OF NEW YORK

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GAYLORD PLANS GLOBAL COUNTRY CABLE CHANNEL

service will reach 1.5 million sub-

scribers CMT International bas been available in Brazil since 1995 CMT International remained

part of Gaylord when that company split with former partner Group W (later CBS) in 1997. The domestic version of CMT, along with sister network TNN, remained with CBS, which bought out Gaylord's share in the split. That mesns that for the past three years the U.S. version of CMT and CMT International have been unrelated.

Programming on MusicCountry will include a mix of videos, series, specials, and documentaries on the lives of music stars. Some pro-gramming will be produced inhouse and some will be acquired from outside sources

"Music videos will comprise a great deal of the channel, but we're going to strive to do more longform programming because it encourages appointment viewing," says Wilson.

Mike McGraw remains VP of production and creative services and will oversee staffers in each

'MULTI-PLATFORM STRATEGY' The launch of MusicCountry will be complemented by the previous-

ly announced Web site, MusicCountry.com, which kicks off in June with sponsorship of the Dixie Chicks Fly tour (Billboard, April 22). The site will include network programming information, as well as E-commerce and interactive components. The site is part of Gaylord's Internet division, GaylordDigital

"You can't just offer a channel to

'It iust made sense for Gaylord to invest in developing its own music channel

> brand' - CINDY WILSON -

cable operators (anymore)," says Wilson, "They expect you to have a multi-platform strategy The Web site will be used for viewer feedback artist information

promotions, contests, and CD sales, Wilson says, "GaylordDigital is going to put a lot of resources and energy into making the Music-Country site very content-rich and very interactive with the channel."

Z MUSIC SIGNS OFF Meanwhile, Gaylord is shutting Christian music video network Z

Music Television, which reached approximately 8 million cable subscribers. The network, which programmed a mix of pop, Christian, and gospel music, will cease operations June 30. Cable operators that carry Z Music Television have been notified and given the option of replacing the signal with Video Rola, which Gaylord distributes in

Gaylord continues to operate its two Christian Web sites, Musicforce.com and Lightsource.com, and will be shifting its focus on the Christian market to those sites.

The nine Z Music Television staffers are expected to be placed in other positions within the com-

pany.
"We thought that we'd probably missed a window of opportunity in the analog cable world for a 24-hour Christian video channel," says Wilson. "It's a very competitive busi-ness . . . There's a lot of programmers out there and not a lot of channel capacity, so you've got to have a really compelling product that addresses the specific needs of

cable operators." Wilson stresses, however, that the shutdown is not due to a lack of commitment on Gaylord's part to the Christian marketplace. "It's really just a shift in strategy," she We have a really exciting new division with GaylordDigital, and they have a very successful Christian music Internet strategy . . . [We] thought we were better off putting our resources into addressing the Christian community through the avenue of the Internet.

BEST-SELLING ACTS (Continued from page 10)

Britney Spears (Jive) won in the female pop category, and Christina Aguilera (RCA) won the new female artist award, Bob Marley Vs. Funkstar De Luxe won the world's bestselling reggae group award.

Among the national awards for sales in 1999 were Femi Kuti (African); Taha, Khaled, and Faudel (Arabic); Hikaru Utada (Asian); Tina Arena (Australian artist); Savage Garden (Australian group); Vengaboys (Benelux); Jamiroquai (British); Celine Dion (Canadian); Notre Dame De Paris (French); Notis Sfakianakis (Greek): Ronan Keating (Irish); Eiffel 65 (Italian); Kristina Orbakaite (Russian); Roxette (Scandinavian); and DJ Bobo (Swiss)

Again this year, Sony Music Entertainment executives were present in force, using the annual event as an informal gathering, "This is a genuine awards event and a celebration based on who actually sold the most records in the past year," says Richard Ogden, senior VP of marketing at Sony Music Europe. He adds, "It is also a good promotional opportunity with extensive media exposure. Although it is not particularly focused, if you work it right, it can work well, especially in the U.S., U.K., and South American markets.

In addition to the prime-time slot on ABC, Carlton TV has acquired the rights for the U.K.'s ITV network. The show will also air on French network M6 and German network RTL.

Monaco-based Marcor International produces the event in associa-

tion with the Gary L. Pudney Co. "We are now in our 12th year, and we believe that the World Music Awards has proved itself to be a major event in the music calendar," says John Martinotti, co-director of Marcor.

The event's patron is Prince Albert of Monaco, and the proceeds of ticket sales for the live event benefit the Monaco Aide e Presence charity, which helps underprivileged children around the world



bu Geoff Maufield

CALM BEFORE THE STORMS: Things are relatively quiet on The Billboard 200. For the seventh week in a row, 'N Sync remains atop the chart, but for the first time, its weekly sales total falls below the 200.000unit mark. This is also the first time in 13 weeks that the No. 1 title has a sub-200,000 tally, as a 23% drop from prior-week sales leaves "No Strings Attached" with 191,000 units.

Given hoopla over the May 9 start of its tour in Biloxi, Miss., 'N Sync might well hold the top slot again next issue, but it faces a challenge from another boy band of sorts. Hanson, whose latest hit stores the same day that 'N Sync hit the road. Hanson has never ranked higher than No. 2 on the big chart, but opening-day sales for the new "This Time Around" led at least one national music chain to predict that the album might well emerge as the hest-celler at its stores

Although the chart is somewhat sleepy, the winds pick up soon, with nighty release schedules set for the next few weeks. Britney Spears heads the charge Tuesday (16), when Whitney Houston, Pearl Jam, and Cash Money rappers Big Tymers also arrive. Eminem smells like the leader of the May 23 pack, the same day that new ones from matchbox 20 (oops, I mean matchbox twenty), Kid Rock, and Don Henley land.

OW BIG IS BIG? Once upon a time, Jive's most ambitious goal for the new Britney Spears set would have been for her first week to be the largest SoundScan-era stanza by a female solo-act album, a title currently held by Mariah Carey's 1995 album "Daydream," which moved 760,000 copies during Christmas week of that year. Now, however, with Spears shipping somewhere in the neighborhood of 3 million units, she stands a chance for "Oops! . . . I Did It Again" to become only the fifth album in the nine-year era of SoundScan to have a million-selling week.

The hefty street-date shipment proves that music merchants have confidence in Spears. Consider that no album in 1999 had an initial shipment of 3 million or more, the largest belonging to fellow Jive act Backstreet Boys, whose street-week shipment fell just shy of 2.4 million units on its way to a then record SoundScan week of 1.13 million copies.

Did music chains and mass merchants order realistic quantities of the Spears album? Or-swept away by the record-setting 2.4 million opener that another teen-leaning Jive act, current champ 'N Sync, enjoyed just a few weeks ago-were buyers' eyes bigger than their consumers' wallets? A shipment of 3 million copies suggests "Oops!" could see a first week in the range of 1-1.5 million units, but the buyer at one significant chain still thinks she'll start in the ballpark of 750,000-800,000 pieces. Only time will tell-and we'll soon know.

FELICIDADES: We're not bragging—just explaining—when we tell you that the Billboard Latin Music Awards, which aired April 30 on Telemundo, had plenty of impact on The Billboard Latin 50. Ten albums by acts who were on the show bullet, the most conspicuous being Son By Four, whose 40% gain stirs chart-topping leaps on both the Latin list (2-1) and Heatseekers (7-1). It becomes only the fourth Spanish album to top Heatseekers in the chart's 81/2-year history, an honor that was previously confined to Shakira, Buena Vista Social Club, and Olga Tanon.

Son By Four had momentum going into the show, as the group bulleted last week. But the other nine awards show beneficiaries did not bullet during the previous frame, which was The Billboard Latin 50's unpublished week. Among other performers, the biggest percentage gains belong to Los Tri-O (31-22, up 57%) and Noelia (re-entry at No. 50, ur 40%). Elvis Crespo, who won multiple trophies but didn't perform, sees "Pintame" re-enter at No. 35 (up 50%), while his "The Remixes" bullets at No. 30 (up 13%). Other participants who bullet are Marc Anthony (No. 4), Conjunto Primavera (No. 13), Marco Antonio Solis (No. 16), Jaci Velásquez (No. 27), and Los Tigres Del Norte (No. 39). The Billboard Latin Music Awards had a 7.9 rating and a 13 share in

Hispanic households, up from last year's 5.2 rating. Crespo, Velásquez, Conjunto Primayera, and Son By Four also received exposure from Univision's Premio Lo Nuestro awards, which aired May 5, toward the end of the chart's tracking week. Of those four, Crespo was the only one who sang on the latter show. Others who ride Premio exposure to Billboard Latin 50 bullets: Carlos Vives (13-10, up 24%), Pepe Aguilar (47-26, up 24%), Angeles Azules (33-25, up 40%), and Banda El Recodo (37-32, up 31%).

WIRED: Perhaps even more impressive than the Greatest Gainer that 'The '70s" wins on The Billboard 200-the soundtrack jumps 117-42 as its sales almost triple following the miniseries' April 30-May 1 broadcast on NBC-is the Internet's contribution to that jump. The album zips 13-1 on Top Internet Album Sales. Its chart-topping sum of 7,000 units is the second-largest the Web list has seen in the year it's been published topped only by the 10,500 copies that 'N Sync captured in the debut week of its monster "No Strings Attached." Thanks to promotion on NBC's Web site, the Internet tally for "The '70s" accounts for more than a fourth of its 31 000-unit total.

SONY MUSIC JAPAN SEES SALES GROWTH (Continued from page 10)

Of Song" (SMEJ International). which sold 1.8 million copies, according to the label-the only foreign album to top the 1 million-sales mark in the year. "The results were not bad," says

Shigekazu Takeuchi, senior VP/ GM of SMEJ's corporate planning department. "But in the current year [ending March 2001], market conditions are becoming tough for both domestic and foreign music. so we can't expect such good results Major developments for the label

during the past business year included the December launch of musicdownload service bitmusic, which Takeuchi says is averaging 300 song downloads daily. While such labels as Sony and Avex have pioneered the music-download business in Japan, Takeuchi says SMEJ does not rule out the possibility of allowing its product to be distributed online by other F-commerce cites in the fu-Sales for the entire SMEJ group

of companies rose just 0.1% to 226.9 billion ven (\$2.1 billion) in the year. During the year SMEJ trimmed its payroll to 1,502 employees by trans-ferring some 100 staffers to other companies within the SMEJ group, whose total number of employees remained constant at about 2,500. In related news, Sony Corp. has

announced moves aimed at streamlining its management structure, with global operations centering on three executives rather than seven. President/CEO Nobuyuki Idei will

be promoted to chairman/CEO, responsible for growth strategies in areas that include E-business. Executive deputy president/COO Kunitake Ando will be upped to president/COO, overseeing day-to-day operations with a focus on Sony's core electronica business. The third key executive is executive deputy president/CFO Teruhisa Tokunaka.

Gone are the intermediary posts of chairman, president, executive deputy president, and senior managing director. In addition, corporate chairman

Norio Ohga will become chairman of the board, relinquishing operational duties and focusing on corporate gmernance The changes are effective June 29.

ending approval at the annual meetings of the company's shareholders and board of directors.

Industry observers say the moves show that Ohga is still very much in charge of Sony.

"Idei has been president for only four years," says one industry source here, citing speculation that relations between Idei and Ohea have not been good recently. "Ohga's power within Sony is still overwhelming."

PEREZ HONORED AT 8TH EL PREMIO ASCAP GALA

year awards. The winning salsa song was "No Me Ames," the top merengue track was "En Las Nubes," and the Ricky Martin hit "Livin' La Vida Loca" was honored

in the pop/balada category.
Additional honors included the
publisher of the year award, given to
Universal Music Publishing Group,
and the partners in music award,
which was granted to KLVE FM
LA. for its continuing partnership
with ASCAP.

A highlight of the evening was the presentation of the Latin heritage award to Antonio Aguilar by the event's host, ASCAP president/hostimam Marilyn Bergman, and actor Ricardo Montalban. In a musical tribute to Aguilar, his son Pepe, Joan Sebastian, and Nydia Rojas took part in a performance of "Cieli-to Lindo" accompanied by the Mari-achi Nacional De Mexico De Emilio

Uribe.
The show also included the presentation of two new awards. Sebastian won the inaugural Silver Pen Award for his 35-year songwriting career, and Satélite received the first independent group of the year

award.

All winning songs were chosen based on the number of weeks spent on Billboard charts.

A complete list of the winners, with the songs' writers and publishers, follows.

Songwriter of the year: Budy Pérez.

Publisher of the year: Universal Music Publishing Group. Song of the year: "Loco," Jorge Macias, SACM Latin Copyright.

Macias, SACM Latin Copyright.
Latin heritage award: Antonio
Aguilar.

Billbooro

Exclusive Athum Reviews

Phish

*Formhouse

(Elektro)

The Who

"From The Blues To The Bush"

(Musicmaker)

Sauce Money

"Middle Finger U"

(Priority)

Free Bioltal Bownloads

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Twice Baily

Hot Product Previews

Every Monday

A new Billboard Challenge begins

every Thursday. This week's champ

is Shimono from

Salt Lake City, Utah

News contact: Janathan Cohen

igcohen@billboard.com

ONLINE

Partners in music award: KLVE FM.

Silver Pen Award: Joan Sebastian. Independent group of the year:

Regional Mexicano: "Loco." Jorge Macias, SACM Latin Copyright (song of the year): "Qué Bonito." Manuel Eduardo Castro, Pacific Latin Copyright: "Lágrimas," Rafael Rubio, Fonomax Mu ing; "Adorable Mentirosa," Alberto Aguilera Valadez, BMG Songs, IVJOHA-JE; "Estaba Solo," Gustavo Angel Alba, SACM Latin Convright: "A Cambio De Qué," Javier Santos Cortés, BMG Songs; "Alma Rebelde," Jorge Avendaño, Editora San Angel, Fonomax Music Publishing: "Cómo Te Recuerdo," Adolfo Angel Alba. SACM Latin Copyright; "Dos Gotas De Agua," Luis Dueñas, Leo Musical, Universal Music Publishing Group; "El Disgusto," Reyna Cornelio, Vander Music: "Es Ella La Causa." Adolfo Angel Alba, SACM Latin Copyright; "Te Ofrezco Un Corazón," Gustavo A. González co Un Corazon, Gustavo A. Gorrola. Universal Music Publishing Group: "Pordéname " Enrique "Fato

Guzmán, Vander Music; "Me Vas A Recordar," Alejandro Vezzani, Fonomax Music Publishing.

Salsa: "No Me Ames." Giancarlo Salsa: "No me Ames, Giancario Gigazzi, Aleandro Civai, Ignacio Balles-teros, BMG Songs, Bigallo II Editzioni Musicali (song of the year); "Que Te Vas," Alberto Aguilera Valadez, BMG Songs, Alberto Ami IVJOHAJE; "Déjate Querer," Donato Proveda, PSO Limited: "Destino." Donato Poveda, PSO Limited; "Mi Mayor Venganza," Rodolfo Barrera, LiDa SoCaPi Music Publishing; "Qué Habria Sido De Mi " Omar Alfanno EMOA Music Pullishing; "Por Mujeres Como Tú." Enrique Guzmán, Vander Music: "Pero Dile." Victor Manuel, La Editora De Música PMC; "No Sabes Cómo Duele, Omar Alfanno, EMOA Music Publishing: 'Muchacho Solitario," Ricardo Montan-EMI April Music Publishing; "Miente." Rafael Pérez Botila, Maria F Nuñez García, Fonomax Music Publishing "Hielo" Rafael Pérez Retija Enrinig; miso, raisei rerez bouga, Enri-queta Ramos Nuñez, Fonomax Music Publishing; "Volveré," Ignacio Román, Francisco López Cepera, Nuevas Ediciones; "Niña Bella," Yoel Henriquez, EMOA Music Publishing.

Mercenguer - En Link Soon, "Beary Garde, Carobias Ween Manie Pohibia-ing conce of the year); "Para Darte M Vala", Vetore Vetor W Blaule Corps; "Share W Blaule Corps; "Share M Blaule Corps; "Share Soon Manie; "Tux Gjus Soo," Raid Armando De Valle; EMD Publishing: "Como Balla", Usear Serrano, Deon'ATV Performance Develope: A Develope: "And Para", "Alberto Aguillera Valader, Berry Perfor, Rafatel Bauston, EMS Pabhishing: "Alb Para", "Alberto Aguillera Valader, Bold Songa, 1 Volled AE; "Dane Ufford Songa, 1 Volled AE; "Dane Uf

Sony/ATV Discos Musie Publishing.
Rock en Español: "Ponerte En Cuatro," Mauricio Areas, José Luis Pardo, Juan Manuel Roura, Armando Figueredo, Julio Briceño, José Rafael Torres, Universal Musie Publishing Group top pop/rock song); "Corazón Espinado,"

José Fernando Olvera-Sierra, Yelapa Songs, EMI April Music; "La Vida," Flavio Cianciarulo, El León Music, WB Music Corp. (top alternative rock song); "Oasis," Ramón Ortiz, Eduardo Paniagua, Harold Hopkins Miranda, Sergio Carbelo, Almo Music Corp., Burundanga Publishing, All By Myself Publishing (top rock song).
"Pour Balada: "Livin" La Vida Loca."

Desmond Child, Luis Gómez Escolar,

ophobia, Hadem Music Corp., Uni-

versal Music Publishing Group (song of the year): "Tha Vor En El Alma" Rudy Pérez, Gustavo Máronez, Rubet Music, Adam Rhodes Music, Universal Music Publishing Group; "Bella (She's All I Ever Had)," George Noriega, Luis Gómez Escolar, Estefan Music Publishing, Música Calaca, Hadem Music Corp.; "De Hoy En Adelante," Rudy Pérez, R Universal Music Publishing Group: "Ese," Alejandro Jaen, Nueva Ventura Music: "Railamos " Paul M. Barry, Mark P. Taylor, Right Bank Music; "Se Me Olvidó Otra Vez." Alberto Aguilera Valadez, BMG Songs, IVJOHAJE; "Nunca Te Olvidaré." Enrique Iglesias. EMI April Music Publishing: "El Poder De Tu Amor," Ricardo Montaner, Bebu Silvetti. Bebu Music, Cirovera Editores. EMI April Music Publishing; "Después De Ti . . . Qué?," Rudy Pérez, JKMC, Universal Music Publishing Group: "Tú Sabes Bien," Luis Angel Márquez, Don Cat Music Publishing; "Llegar A Ti, Abel Talomantez, Alexis Grullón, Tomás Anei Talamantez, Alexis Grusion, Tomas Torres Didier Hernández Nueva Ventu. ra Music; "Si Tu Quisieras," Alfredo Matheus, WB Music Corp.; "O Tú O Ninguna," Juan Carlos Calderón, El Pedrosillo: "Esperanza." Enrique Igle-

sias, Chein García Alonso, Hev Chubby

Music, EMI April Music Publishing, Uni-

versal Music Publishing Group.

in that the transmission of material occurs outside the Napster system, seconding to Marrison & Fourter

attorney and copyright expert Fred Von Lohmann. Users are connected to each other's computers via MusicShare

other's computers via MusicShare software and not through the Internet.

In addition, according to the opinion, Nanstar "did not document or

ion, Napster "did not document or notify users of the existence of [a copyright compliance] policy until February 2000." The site launched in late 1999.

"The judge basically ruled that Napster can't use any of the safeharbor provisions as a defense rightnow," says Von Lohmann. "But it's an early round, and the fight is far from "ser"

In a statement from Napster, the company pointed out that the judge did not rule on whether its software falls under the Supreme Court's Betamax decision of the early '80s, another strategy the company is taking. In the Betamax case, the court decided that if a new technology has non-infringing use, the public cannot be denied access to it.

But Von Lohmann doubts that argument will hold up.

"In the Betamax case, the manufacturers were making a product that was used for many different things—it wasn't just a pirate box," he says. "But Napster has a device that provides one type of service, and it would be hard for them to claim they don't know what their users are doing with it."

A trial date for the case has not been set.

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Compared to the particle of th

RIAA, METALLICA WIN NAPSTER ROUND

(Continued from page 8)

But, under some interpretations of the DMCA, Napster is not required to monitor future users who use its file-swapping software to access Metallica tracks listed in its directory. The band would have to continue to identify and submit names of new users periodically.

In spite of Napster's efforts, a spokeswoman for the band says the lawsuit will not be dropped.

"Metallica will continue to pursue its legal rights," she says, "but what the band's action shows is that you can get results when you stand up for your rights. But it's only the first step [of the cuse]."

Representatives for Dr. Dre, who filed a similar lawsuit against Napster, were not available to comment on whether the rapper would identify and submit users' names that should be blocked from the Napster system.

In another first-step decision, U.S.

District Court Judge Marilyn Patel denied Napster's request for a summary judgment in the copyrightinfringement lawsuit filed by the RIAA in December. The case will

now move into the trial phase.

In her May 5 decision, Patel ruled that Napster had not proved that it is an Internet service provider (ISP) and thus exempt from liability under the DMCA's "safe harbor" provider.

"This hearing was Napster's attime to escape responsibility for aiding and abeting wide-seale piracy and—not surprisingly—they lost," RIAA president/CED Hilary Rosen said in a statement. "Clearly the case will now move forward. Napster just lost its last delaying tactic."

Napster failed to meet the DMCA criteria to qualify as an ISP in that it did not reasonably implement a policy terminating repeat offenders and

KIMMEL TO HEAD MUSICAL THEATER WEB SITE, LABEL (Continued from page 8)

Sarabande, known for its massive catalog of soundtrack albums, 21 years ago.

Kimmel, who declines to estimate

how much it will cost to acquire the masters, notes that at least two of his producing efforts, recent Broadway revivals of "Hello, Dolly!" and "The King And I," will not be part of the deal.

As for the label's Internet site, fynnworthalleycom, Kimmel synnworthalleycom, Kimmel should be approach will be to make new asluma savaliable online only for three-month period, after which they will be offered for sale at tradible retail outlets. However, the recording a valiable on the Internet will feature bonus tracks not included in the store-bought versions. The best site is now offering valiators a weekly newsletter via E-mail

As for his label's new product, Kimmel is preparing for the September release of a salute to Stephen Sondheim, who recently celebrated his 70th birthday. The set will include some material Kimmel says has never been recorded. and "Hello, Dolly!," Kimmel produced the Broadway revival east abum of "Little Me," starring Martis Short. He has produced amost 20 off-Broadway abums, including "Radio Gals," john and jen, "Padio Gals," john and jen, "deaded studio abums featuring the scores of failed shows that were never recorded, including "Draft including" Draft Prettybelle."

In addition to "The King And I"

His solo artist albums include sessions by Liz Calloway, Judy Khus, Michelle Nicastro, Rebecca Luker, Judy Kaye, Palge O'Hara, Debbie Gravitte, and Jason Grasae, among others. Kimmel has also produced albums panjng tribute to lesserknown tunes by Broadway songwriters.

As for the name of the new company, Kimmel confesses that it is the invention of his imagination. "You can't believe how difficult it is to clear a domain name," he says. "By making up my Internet presence, I knew I was safe."



Billboard Live Gears Up For Opening This Fall

doors this fall in Miami Beach, As shown in the accompanying pictures, the 50,000 square-foot space (indoor and outdoor) on the corner of Ocean Drive and 15th Street is rapidly nearing completion.

The space includes an outdoor patio and terrace overlooking the Atlantic Ocean and the South Beach scene. The heart of the Billboard Live entertainment facility is the studio, Equipped with a full-size stage and broad-



cast canabilities, the studio venue affords intimate viewing for up to 1,400 guests. Installed within the facility are eight robotic cameras, 32 webcameras, and 12 broadcast locations to be used for recording and broadcasting live shows via satellite, the Internet, and local feeds. With this exceptional technology, Billboard Live is userfriendly for the recording and media industries.

Patrick Loughary, VP of corpo-



rate development, said, "Billboard Live is all about the music and the accommodation of the music, entertainment, and media industries' needs." The venue plans to feature artist shownases

The restaurant, 15 Ocean, will feature an eclectic seafood mix and a sushi bar. A second restaurant will be open in the evenings providing a similar but more upscale menu. The club's VIP sections include the Billboard Board Room, a private VIP membership area, as well as a skybox, a mezzanine area, and a raised stage area.

For more information on Billboard Live, contact Loughary at 702-248-0063,



DRI president Sandy Fox pre-

The event raised more than

\$60,000 for the DRI at the Univer-

sity of Miami. More than 100 play-

ers from the Latin music industry

enjoyed a day of friendly competi-

Resort & Spa.

Hosted by Billboard

and the Entertainment

Industry Council (EIC)

of the DRI, this year's

tournament was the

sented Smith with the award.

Smith Honored By Hope & Harmony

Billboard's associate publisher. Gene Smith, was honored April 27 with the first Hope & Harmony Award at the Golf and Tennis Classic, the kick-off event at this year's Billboard Latin Music Conference in Miami. Smith was recognized for his efforts

and support of the event and the Diabetes Research Institute (DRI). "This has been a wonderful day for all of us and for the DRL It is a pleasure for Billboard to

he involved with such a worthy cause, and we are looking forward to next year," said Smith, who also served as Tennis Chairman. Irwin Kornfeld, Billboard VP and associate publisher, served as Golf Chairman.

first of many Hope & Harmony events. Launched in June of 1999, the goal of Hope & Harmony is to unite the Latin music industry in the fight against a disease that hits this community very hard.

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No Lifeline Needed For Gifford's Debut

WHICH FORMER "Who Wants To Be A Millionaire" stant debuts at No. 10 on this issue's Heatseekers chart? Is it a) John Carpenter, b) Richard Carpenter, c) Rosie O'Donnell, or d) Kathie Lee Gifford? Don't poll the audience and don't phone a friend; the correct answer is d) Gifford, whose "Born For You" (On the Lamb/Valley) enters The Billboard 200 at No. 163. Regis

Philbin's about-to-be-former morning-show partner redeemed herself on his ABC quiz show by winning \$32,000 for charity, and ow she redeems herself on the Billboard charts by setting a new personal best on the Top Contemporary Christian chart, where her new set opens at No. 8. Her only other previous entry on this chart was "Christmas Carols" (Warner

topped out at No. 108.

Alliance/Chordant), which went to No. 17 in 1994. Gifford's Heatseekers position this issue doesn't atch her personal best on this chart; "It's Christmas ne" spent two weeks atop the Heatseekers chart in 1994. Gifford's position on The Billboard 200 this issue is also not her high-water mark. In 1993, "Sentimental"

HIGH ON A HILL: After making Chart Beat heades by capturing pole position on Hot Country Singles & Tracks last issue, Kenny Rogers slides to No. 3 with Buy Me A Rose" (Dreamcatcher), his collaboration with Alison Krauss and Billy Dean. The new No. 1 song is

The Way You Love Me" (Warner Bros.) by Faith Hill. The follow-up to the chart-topping "Breathe," it's the eighth No. 1 on this chart for Hill. And if you're wondering which female artist has the most No. 1 titles on the country chart, it's Dolly Parton, with 24.

SEVENTH FRAME: "Maria Maria" (Arista) ains firmly in control of The Billboard Hot 100 for the seventh consecutive week. Adding in 12 weeks for "Smooth," Santana now has been No. 1 for a total of 19 weeks over the past eight months. That means "Smooth" and "Maria Maria" are the two longest-running No. 1 titles since "The Boy Is Mine" by Brandy &

Monica reigned for 13 weeks in the summer of 1998.



bu Fred Bronson

date

TRIED AND TRUE: Aaliyah collects her fourth top 10 single on the Hot 100 as "Try Again" (Blackground) advances 12-10. It's her fourth top 10 hit, and all have peaked in different positions. Her first three top 10 hits were "Back & Forth" (No. 5), "At Your Best (You Are Love)" (No. 6), and "The One I Gave My Heart To" (No. 9). If "Try Again" has enough momentum to reach No. 4, it will be the biggest hit of Aaliyah's career to

HOUSTON, WE DON'T HAVE A PROBLEM: Every Whitney Houston song to appear on the Hot R&B/Hip-Hop Singles & Tracks chart has reached the top 40, and her latest is no exception, "Same Script, Different Cast" (Arista), her team-up with Deborah Cox, jumps 20 notches to land at No. 28. It's Houston's 35th R&B top 40

YEAR-TO-DATE SALES BY LBUM FORMAT

189.304.000

36 374 000

545,000

YEAR-TO-DATE

	1000	2000	
OTAL	258,241,000	265,773,000 (UP 2.9%)	CD
LBUMS	226,223,000	243,515,000 (UP 7.6%)	CA
INGLES	32,018,000	22,258,000 (DN 30.5%)	ОТ

12,770,000

AST WEEK 13,530,000

> CHANGE DOWN 5.6%

THIS WEEK

14,908,000 CHANGE

DOWN 14.3%

11 889 000

ABT WEEK 12,440,000 CHANGE

DOWN 4.4% THIS WEEK 13.198.000

CHANGE DOWN 9.9%

2000

214 640 000 (UP 13 4%)

28 319 000 /ON 22 1%J

556.000 (UP 2%)

881,000 LAST WEEK 1,090,000

CHANGE DOWN 19.2% THIS WEEK

1.710.000 CHANGE DOWN 48 5%

DISTRIBUTORS' MARKET SHARE

1	UMVD	BMG	INDIKS	SONY	WEA	EMD
TOTAL ALBUMS	25.7%	17.8%	16.4%	15.7%	15.1%	9.3%
CURRENT ALBUMS	26.3%	22.2%	14.7%	16.2%	12.6%	7.9%
TOTAL SINGLES	23.1%	28.8%	11.2%	14%	13.8%	9.2%
NOUNDED FIGURES						
COMPILED FROM	M A NATION	AL SAMPL	E OF RETAIL	STORE A	ND BACK	SoundScan

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